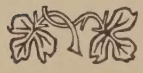
THE MENTOR

ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, MUSIC, SCIENCE, HISTORY, NATURE AND TRAVEL

Serial Numbers 61-72



PUBLISHED BY
THE MENTOR ASSOCIATION
114-116 East 16th Street
NEW YORK CITY

MICHELANGELO

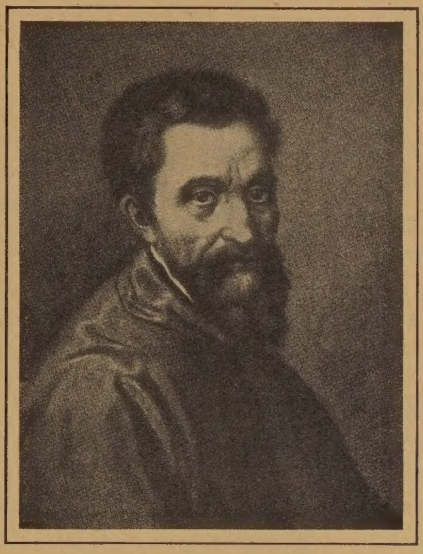
By KENYON COX

Artist and Author

THE MENTOR

DEPARTMENT OF FINE ARTS

JUNE 15, 1914



MICHELANGELO

Artist, sculptor, architect, and poet. Born 1475; died 1564

MENTOR GRAVURES

CREATION OF ADAM

JEREMIAH

LIBYAN SIBYL

MOSES

LORENZO DE' MEDICI. THE THINKER

ST. PETER'S CATHEDRAL

MICHELANGELO'S is the foremost name in the history of art since the Greeks of the great epoch, and he owes this preëminence not merely to his transcendent genius, but also to several things that render his position unique. In three arts—painting, sculpture, and architecture—his work marks the culmination of the Florentine Renaissance, and he outlived that culmination, a lonely giant in a lesser time,—a time of decadence, the form of which was largely determined by his practice. He was a man of profoundly romantic temper, whose art is as much the expression of his personal moods as is that of Rembrandt; yet he incarnated the scholastic training of his time, and upon his contemporaries his influence was almost wholly academic. Finally, he was a sculptor by preference and by training, constantly protesting that painting was not his business; yet perhaps his greatest work—certainly his most complete work—is a piece of painting, and that work is in many respects the greatest piece of painting in existence.

He had had a year in Ghirlandajo's (geer-lahn-dah'-yo) workshop when he was thirteen, and in that time must have learned all he knew of the methods of fresco painting. He had painted one or two pictures in oil, and had made the great cartoon of the bathing soldiers for "The

Battle of Pisa"; but apart from these few examples his energies had been devoted entirely to sculpture up to the age of thirty-three, when he received the commission to decorate the ceiling of the Sistine Chapel.

THE DELPHIC SIBYL
A detail of the ceiling of the Sistine Chapel in the Vatican, Rome

THE SISTINE CHAPEL DECORATIONS

The first, and better, half of that work was completed in about a year, and the whole work occupied four years. In that time this young sculptor had produced a piece of painting which revolutionized the contemporary conception of decoration, which definitely completed the Florentine study of the drawing of the human figure, and in its imaginative power, its vast extent, and its perfect harmony has remained unequaled.

He had first planned a scheme of smallish panels and borders. Suddenly a new idea struck him, and he threw this first plan aside. He built up an ideal architecture above the flat vault, and in openings in this architecture he painted the Creation, the Fall of Man, the Sin of Noah, and the Deluge. In the triangular spaces between the windows he placed his colossal prophets and sibyls; and on all the cornices and projections he perched a multitude of nude youths and children, whose sole purpose was to satisfy his desire for strength and beauty. It was a scheme of extraordinary richness; yet as notable for its austerity as for its abundance, for what it omitted as for what it included. The architecture is severely plain and masculine, there is almost no ornament, and in the included pictures there is no landscape, no rich stuffs, no gilding. He relies for his effect wholly on the disposition of his masses and on the human figure. There is nothing else. It is such a scheme as he had planned in sculpture, but as no one had attempted in painting, and it is the only one of his great decorative schemes that was ever completed as he planned it.

Not only the plan as a whole is like sculpture rather than painting, but so are the parts of it. The included pictures are composed on one plane like a relief—indeed, without nearly the amount of perspective depth and pictorial effect of Ghiberti's (gee-ber'-tee) reliefs on the doors of the Florentine Baptistery—and the prophets and sibyls are composed like statues.

MICHELANGELO'S MASTERY OF THE HUMAN FIGURE

It is in the drawing of the figures on which Michelangelo thus placed his sole reliance that he most clearly expresses his own mind, and at the same time resumes and concludes the school from which he was descended. For two hundred years the greatest of the Florentines had been endeavoring to master the expression of the human figure. This study Michelangelo took up and pushed to its highest point; so that he knew the figure and its capabilities of expression as no other modern has known it. With this knowledge as a tool, he bent himself to the rendering of his personal ideal of force and superhuman power. His figures are expanded and idealized into something gigantic and colossal, until they become the highest expression of sublimity in all art. In the pursuit of this ideal he consistently neglected mere correctness, indulging in any exaggeration that would enhance the sense of bulk and structure which he wished to convey, and the habit of exaggeration grew upon him while the restraint of direct study from nature operated less and less; so that in his latest paintings the human figure became swollen into something almost monstrous, however titanic in its expression of energy. To have him at his best you must take him not only before the "Last Judgment," but before the prophets and sibyls; you must take him in the great central panels of this ceiling. There, in such a com-

THE PROPHET ISAIAH
A detail of the ceiling of the Sistine Chapel in the Vatican, Rome

position as the "Creation of Adam," you have the highest reach of constructive figure drawing.

There is magnificent line in this fresco also, the sweeping movement of the Creator and His attendant spirits being attained in the only way in which motion ever has been attained in painting,—by composition of line. But all that can be told by line—even the difference between the energetic, pointing finger of the Almighty and the limp hand of the half-awakened Adam—is subordinate to the realization of these two figures as solid objects in space, to the expression of their structure as human bodies made of bone and muscle, and of the stresses and interactions of these bones and muscles as affected by position and movement. What particularly concerned Michelangelo was the roll of Adam's mighty thorax upon his pelvis; the forcing upward of his right shoulder on which his weight rests, and the elongation of the left pectoral muscle by the straining of the arm; the strain on the muscles of the neck caused by the turn of the head; and the swelling and flattening of thigh and calf in the bent leg. As an ideal yet real presentation of the human figure, magnificently explicit in the rendering of all significant detail, but from which everything accidental or insignificant has been purged away, there is nothing like this in painting, and nothing in any art except the sublime figures from the pediment (the gable over the portico) of the Parthenon.

DETAIL OF THE CREATION OF ADAM
Painted on the ceiling of the Sistine Chapel, in the Vatican, Rome

But if Michelangelo was mainly intent upon the expression of energy, as yet he by no means forgot beauty. Many of the youths are very beautiful, and there is as much beauty as strength in this splendid figure of Adam; while his female figures, grandly thewed and heavy limbed as they are, are intensely feminine. The Eve, mighty mother of the race though she be, is wonderfully lovely, and the Libyan Sibyl is one of the most graciously, nobly, and winningly feminine presences in all art.

Michelangelo's powers as a draftsman have always been appreciated. It has not been so well understood that this great work shows him to have been a true painter, a master of color and of what we know as tone. The space covered has been estimated at 10,000 square feet, and the design is said to contain 343 figures; yet this vast scheme, which had, moreover, from the conditions of fresco painting, to be executed a bit at a time and without retouching, is held together from end to end with a perfection of unity as great as that of a tiny canvas by Terburg (ter'-boorg) or Metzu (met'-zoo). And this effect is produced by most subtle and beautiful means. The whole central part of the ceiling, with its stories of the Creation and the Fall of Man, is based upon a cord of gold and violet. The lights, which are mainly the illuminated masses of the flesh, are of a thousand tints of grayish yellow or pale orange; the darks, which are made by the draperies, are reddish violet; the gray-blue of sky forms the general halftone. Occasionally there is a blue drapery; but the lights of it are pale yellow, the local color subsisting only in the shadows. As you descend from this central portion the color grows richer and

THE FALL OF MAN AND THE EXPULSION FROM EDEN
A detail of the painting on the ceiling of the Sistine Chapel, the Vatican, Rome

fuller, you have deep blues and greens and rich reds; but always there is the golden light modifying the local tones, the full-colored shadow looking violet by reason of the contrast. The effect of the whole is so rich, so harmonious, so right in the relations of its parts and in the relation of the whole to its surroundings, so perfectly in air and so lacking in heaviness, that one almost forgets the stupendous design and the marvelous draftsmanship in admiration for its glory of color and painter-like mastery of tone. There is scarcely anything in the world comparable to it as a display of the highest powers of the colorist.

THE HOLY FAMILY. Uffizi Gallery, Florence, Italy
Known as "The Doni Madonna," from the name of the man for whom it was painted. It is the only oil painting in existence certainly known to be by Michelangelo

HIS SCULPTURE

As a sculptor Michelangelo was scarcely less an innovator than as a painter, and he stood in less close relation to his predecessors. Those who most greatly influenced him, Donatello (donah-tel′-lo) and Jacopo della Quercia (yah′-ko-po del′-a kwer′-chee-ah), were dead long before he was born. Technically he belonged already to the decadence. And the concrete and solid art of sculpture, with its lack of illusion, was a more difficult medium than painting for the expression of a romantic imagination. Hence there is in Michelangelo's sculpture no such perfect achievement as his Sistine ceiling. Hence there is always a feeling of struggle between the personality and the methods. Hence, in the last analysis, is it that so much of his sculpture is unfinished. He could not content himself. He found in the rough-cut marble suggestions which disappeared from the finished work, and he came more and more to rely upon light and shade and upon the mystery of incompletion for his most poignant effects. The most sculpturesque of painters is, in his fashion, the most picturesque of great sculptors.

THE LAST JUDGMENT

Painted on the end wall of the Sistine Chapel in the Vatican, Rome. The picture is sixty feet high

VIRGIN AND CHILD
A bas-relief in the National Museum at Florence, Italy

The most nearly complete of his great schemes of associated sculpture is the chapel of San Lorenzo with the tombs of the Medici (med′-e-chee). Here are a number of statues seen nearly as he meant them to be seen, and in the lighting that he planned for them. The effect of them is overwhelming, and, as the poet Rogers said, "intolerable." It is only by long study that one can convince oneself how great a part of this effect is due to the artfully arranged lighting and to the unfinish of some of the figures. Take the "Lorenzo de' Medici" from his niche and place him in a plain side light, and, together with the brooding shadow of his helmet upon his face, half his somber melancholy has vanished. Disengage the face of the "Day" from its stony mask, and its strange horror has evaporated. The "Evening" is entirely enveloped in a veil of unremoved marble, and seems verily to breathe the solemn mystery of twilight. Complete him, and he is a middle-aged athlete in repose. What is left is the consummate master of anatomy, the decorator whose pompous forms and writhing limbs already foreshadow the art of the seventeenth century; but the personal element, the poetry of the man, is gone.

THE PIETÀ—Or Madonna with the Dead Christ
This pathetic statue is in St. Peter's at Rome

That Michelangelo felt this himself there can be little doubt. There were external reasons for the incompletion of many of his gigantic schemes; and, indeed, some of these schemes were so vast that they could hardly have been carried out by one man. Like many another artist, he enjoyed conception more than execution, and it was more exciting to plan new works of colossal proportions than to carry out old ones. But he must have been conscious of the power of suggestion in his unfinished works, and of their appeal to the imagination, and have come to rely upon it for effects which he could not otherwise attain. In our own day he has found

INTERIOR OF SAINT PETER'S CATHEDRAL, ROME
This interior was originally designed by Michelangelo, but it has been much changed since his time

imitators who plan for this effect from the clay, and have pushed this method to an extreme.

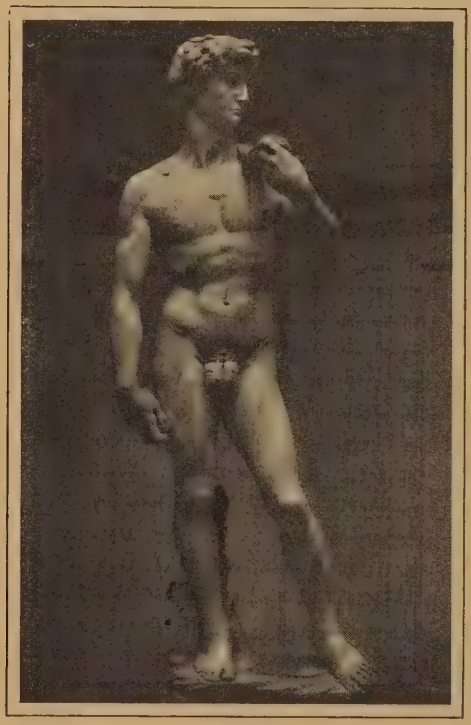
In architecture, even more than in painting and sculpture, Michelangelo is to be studied in one supreme work. The dome of Saint Peter's was carried out as he planned it; but everything else in the church was altered by his successors. For his other architectural works we can only guess at his intentions. Even more than in painting or sculpture, this dome fixed the final form to which the art of the Renaissance had been tending, and left nothing but imitation or exaggeration for those who

should follow him. Upon Saint Peter's are based all the countless domes that have since been erected, and those are most beautiful and most successful which imitate it most closely.

The personal and poetic quality of Michelangelo was incommunicable. His grave and masculine austerity was never popular. But his power was profoundly felt, and his mannerisms were easy to imitate, and he therefore gave its form to the decadence which followed. Of the three arts he practised, painting is the most fluid and various, and in painting the Venetians were to open a new road. Yet even in painting he had many imitators, and his influence is to be felt even in the work of men as opposite to him in temper as was Rubens. To some extent in painting, to a very great extent in sculpture and architecture, the worst faults of the decadent art of the seventeenth and eighteenth centuries may be traced to him; but he cannot therefore be held responsible for the decadence itself. It would have come at any rate.

DAY

A detail of the Medici tombs at Florence



DAVID

This beautiful and colossal statue was carved by Michelangelo out of a huge block of marble on which another sculptor had worked unsuccessfully. It now stands in the Academy of Fine Arts at Florence

MICHELANGELO'S INFLUENCE

The greater the personal force of an artist, the deadlier, generally speaking, his influence seems to be; for the men of greatest personality

are the men of greatest faults and greatest virtues, and their faults are imitable, while their virtues are not. Michelangelo's exaggerations of muscular bulk were imitated by men who had neither his poetic feeling nor his sense of structure; his writhing lines were copied by those who had none of his severe self-control. The result of such unintelligent imitation was what we know as the epoch of the baroque* (ba-roke'). If his works were all destroyed, we could almost infer him from the work that followed. We could gather from the productions of his imitators a certain idea of the character of his work and of his personality. We should never know the best of him, which could not be copied; but, judging of his power only by the attractive and destructive influence which he exercised upon his successors, we should still be justified in assuming that the force which had been so profoundly felt must have been that of one of the greatest artists of any country and of all time.

*Baroque is defined as fantastic, grotesque. Applied to art the word implies a certain pomposity, and generally a sacrifice of truth to richness of ornament and effectiveness.

MICHELANGELO'S HOUSE
At Florence, Italy

SUPPLEMENTARY READING

LIFE AND WORKS OF MICHELANGELO BUONAROTTI *By C. Heath Wilson.*
Florence, 1876.
The technical remarks in this book, especially as concerns the fresco paintings, are still valuable.

THE LIFE OF MICHELANGELO BUONAROTTI *By John Addington Symonds.*
Scribner.
Full of valuable matter on the history and spirit of Michelangelo's time, but not trustworthy in the criticism of his works.

SONNETS OF MICHELANGELO AND CAMPANELLA. Translated.
London, 1878. *By John Addington Symonds.*

THE DRAWINGS OF FLORENTINE PAINTERS *By Bernhard Berenson.*
London, 1903.
See this book for material on the drawings of Michelangelo.

GREAT MASTERS *By John La Farge.*
McClure, Phillips & Co.

OLD MASTERS AND NEW *By Kenyon Cox.*
Fox, Duffield & Co.

THE FLORENTINE PAINTERS OF THE RENAISSANCE *By Bernhard Berenson.*
Putnam.

ITALIAN SCULPTURE OF THE RENAISSANCE *By L. G. Freeman.*
McMillan.

THE FRESCOES IN THE SISTINE CHAPEL
Dutton. *By Evelyn March Phillips.*

MICHELANGELO BUONAROTTI
Scribner. *By Charles Holroyd.*

LIFE OF MICHELANGELO *By Herman Grimm.*
Little, Brown & Co.

The personality of Michelangelo impresses us in much the same way as does his art. Those who have found his art "too terrible" to contemplate have felt a like awe in the study of his character. The brooding intensity of his nature was due to supreme devotion. His energies from boyhood to the day of his death were dedicated with unswerving purpose to the service of his Art.

★ ★ ★

A priest who was a friend of Michelangelo's said once: "It is a pity that you never married, for you might have had many children and would have left them all the profit and honor of your labors." Michelangelo answered: "I have too much of a wife in this art of mine. She has always kept me struggling on. My children will be the works I leave behind me. Even though they are worth naught, yet I shall live awhile in them. It would have been unfortunate for Lorenzo Ghiberti if he had not designed and constructed the gates of S. Giovanni! His children and grandchildren have sold and squandered the substance that he left. The gates are still in their places."

★ ★ ★

Some of the psychologists—Lombroso in particular—have attempted to prove that Michelangelo was abnormal and a subject of nervous disorder. It is a favorite endeavor of some psychologists to consign men of supreme genius to the psychopathic ward. If the man of genius escapes the psychologists, he is likely, as did Shakespeare, to fall into the hands of the skeptic who casts doubt upon him. It seems to be hard for some to believe it possible that, occasionally, there may occur in the chemistry of human life a combination of qualities that will produce a man supremely competent in many ways. This was so in the case of Michelangelo,—master painter, architect, sculptor, poet. It remained for a few psychologists of today to find that he had a "nervous disorder," and that he was a very irregular person. In his own age—an age too of calumny and scandal—Michelangelo's personal character was little touched. He was accused of little more than being "too terrible,"—"too little of a courtier and time-server."

The eminent critic, John Addington Symonds, remarks on this point that instead of reflecting on the "insanity of great genius," we ought rather "in Michelangelo's case to dwell on the remarkable sobriety of his life, his sustained industry under very trying circumstances, his prolonged intellectual activity into extreme old age, the toughness of his constitution, and the elasticity of that nerve-fiber which continued to be sound and sane under the enormous and varied pressure put upon it over a period of seventy-five laborious years.

"About the quality of his genius many will and ought to differ. It is so pronounced, so peculiar, so repulsive to one man, so attractive to another, that, like his own dread statue of Lorenzo de' Medici, it fascinates and is intolerable. There are few, I take it, who can feel at home with him in all the length and breadth and dark depths of the regions that he traversed."

★ ★ ★

Mr. Symonds then reflects on the loneliness, the solitude, of genius,—"Each supreme artist whom God hath sent into the world with inspiration and a particle of the imperishable fire, is a law to himself, an universe, a revelation of the divine life under one of its innumerable attributes. We cannot therefore classify Michelangelo with any of his peers throughout the long procession of the ages. Of each and all of them it must be said, in Ariosto's words, 'Nature made him, and then broke the mold.' Yet if we seek Michelangelo's affinities, we find them in Lucretius and Beethoven, not in Sophocles and Mozart. He belongs to the genus of deep, violent, colossal, passionately striving natures; not, like Raffaello, to the smooth, serene, broad, exquisitely finished, calmly perfect tribe. To God be the praise, Who bestows upon the human race artists thus differing in type and personal quality, each one of whom incarnates some specific portion of the spirit of past ages, perpetuating the traditions of man's soul, interpreting century to century by everlasting hieroglyphics, mute witnesses to history and splendid illustrations of her pages."

SAINT PETER'S, ROME.—DOME DESIGNED BY MICHELANGELO

ST. PETER'S CATHEDRAL in Rome, the magnificent dome of which was originally designed by Michelangelo, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

THE BOYHOOD OF MICHELANGELO

Monograph Number One in The Mentor Reading Course

MICHELANGELO has been called the "Prophet of the Renaissance," and he deserves this title. He was a bitter, austere, and imperious man; but he was an artistic giant in an age of giants. He was younger by twenty-three years than Leonardo da Vinci, painter of the wonderful "Last Supper" and the mysterious "Mona Lisa," and eight years older than Raphael, who painted the world famed "Sistine Madonna."

Michelangelo was born on March 6, 1475, at Caprese, Italy. His father was Ludovico Buonarroti, a poor gentleman of Florence, and his wife Francesca dei Neri. The Buonarrotis were very poor; but, though they were barely able to live on the income of Ludovico's estate, it was the boast of the head of the family that he never stooped to mercantile or mechanical pursuits. He was employed in several minor offices of the state.

Michelagnolo—or Michelangelo, as he was called—was his second son. Immediately after his birth the family returned to Florence. The mother's health had already begun to fail, and not many years afterward she died.

From early boyhood Michelangelo showed a determination to become an artist. This was totally against his father's ideas of gentility; but the boy's stubborn will overcame Ludovico's pride, and at the age of thirteen he got himself engaged as a paid assistant in the workshop of the brothers Ghirlandajo, one of whom, Domenico, was the foremost painter of Florence. In their service the young Michelangelo acquired his great skill in fresco work; but here also he met the first of the many misfortunes of his life. His fellow apprentices were all jealous of him, and Michelangelo, high-spirited and hot-tempered, made no attempt to gain their liking. One day he flung a taunt at a fellow-student named Torregiano. In reply Torregiano picked up a mallet and struck him such a blow on the nose that he disfigured Michelangelo for life.

Michelangelo's earlier ambitions were in the direction of painting; but his nature was really more in the line of sculpture. He had very little idea of perspective; but is without equal in line and form. Through his patron, Lorenzo de' Medici, he received encouragement. The Medicis were important people in Florence, and their aid was a great help to the young genius.

A school of sculpture was started in the Medici gardens by Lorenzo, and Michelangelo was transferred to it. Here also he listened to discourses on philosophy, and at the same time became a devoted student of Dante and his "Divine Comedy." In spite of his rather unattractive exterior and unsociable disposition, his wonderful powers soon won him favor and attention.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

MOSES, DETAIL OF TOMB OF JULIUS II, ROME—BY MICHELANGELO

"MOSES," which is a detail of the tomb of Pope Julius II in Rome, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

THE YOUNG SCULPTOR

Monograph Number Two in The Mentor Reading Course

WHEN Michelangelo was a very old man he was shown some of the paintings he had done when a little boy. "Ah!" he said, "I was a better artist then than I am now." And it is true that as he grew older his genius seemed to trend more toward sculpture and architecture than painting.

In 1492 a great misfortune came upon Michelangelo. His great patron Lorenzo de' Medici died, and his son Piero, who inherited the position of his father, was by no means like him in good qualities. Two years later disaster was hovering over the Medicis, and Michelangelo, who seemed to have intuition beyond the ordinary, anticipated a popular outbreak against them, and with two companions took horse and fled to Bologna. He was now nineteen years old, and was received with great kindness by a prominent family in that city. He did some work for them; but after a year, as commissions were not very plentiful, and as he had been included among the artists to design a new assembly hall for the great council of Florence, he returned home. There another Lorenzo de' Medici became his patron.

At one time Michelangelo had carved a Cupid in imitation of the antique. Lorenzo suggested to him that he so tint and treat it as to make it look like a real antique, and it could be sold for such. To test his own ability more than anything else, and without raising the price he put upon the work, Michelangelo lent himself to the counterfeit. A Roman collector bought the piece for a large sum as a genuine work of antiquity. The dealer appropriated the profits. When the customer discovered the fraud, however, he made the dealer refund him his money. This might have made trouble for Michelangelo; but he was told that if he went to Rome the collector would give him commissions on account of his great skill. Therefore he set out, and arrived at Rome toward the end of June, 1496. But his hope of patronage from the deceived collector was quickly dispelled; and Piero de' Medici, who was also living at Rome then, did nothing to help him. However, from other illustrious men of the city he received numerous commissions.

His stay in Rome lasted five years, and then he returned to Florence, as his father had lost the small office he held and needed his son's support. For the sake of his father and his brothers, who were lazy and only too ready to be fed and helped by the family genius, he submitted himself sternly and without murmur to hardship and almost superhuman labor. He came home in 1501 after an illness, and began immediately to adorn a shrine in the Cathedral of Siena with a number of sculptured figures. But this work was interrupted by his famous statue of David, which he undertook in Florence.

For years there had stood in a back yard at Florence a great misshapen block of marble which another sculptor long before had spoiled in trying to shape from it the figure of a giant. Michelangelo was asked if he could carve a figure from it. He said that he could, and amazed everybody with the wonderful colossus that resulted. He called it David. All the artists of Florence gathered in a council to determine where it should be set up, and after much debate it was placed on the terrace of the Palace of the Signoria. It held this position from 1504 to 1882, when it was removed to the Academy of Fine Arts.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

C ATION OF ADAM, SISTINE CHAPEL, ROME—BY MICHELANGELO

"THE CREATION OF ADAM," a detail of the great painting "Creation" by Michelangelo, in the Sistine Chapel in Rome, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

PAINTINGS IN THE SISTINE CHAPEL

Monograph Number Three in The Mentor Reading Course

IN 1505 Michelangelo made his second journey to Rome. He had not been there long before Pope Julius II found fit employment for him. Julius was filled with great enterprises. Just at this time he had an idea that he wanted a sepulchral monument to commemorate his glory when he died, and he wanted this monument to be built according to his own directions while he was still alive. He gave this commission to Michelangelo. For awhile Julius followed the progress of the work eagerly and showed great kindness to the young sculptor.

But when Michelangelo was away at the quarries of Carrara attending to the excavation of the necessary marble, another artist, Bramante of Urbino, his enemy, had been selected by the pope to rebuild Saint Peter's Church. This man influenced Julius to interrupt Michelangelo's great work of sculpture and order him to decorate the Sistine Chapel with frescos.

But even this did not occupy the mind of Julius for long. He began to scheme war and conquest. One day Michelangelo heard him say to a jeweler at dinner that he would spend no more money on pebbles, either small or large; and when he went to apply for the payment due him for his work, he was at first put off from time to time, and at last actually dismissed. This convinced him that he was in danger at Rome, and, warned by his intuition, he suddenly fled on horseback. This was in April, 1506, and although he was begged to return to Rome he stayed throughout the summer at Florence.

In this same summer, however, Julius made his victorious campaign which made him master of Bologna, and to this city Michelangelo was at last persuaded to go, where Julius received him very kindly. For him he executed the majestic bronze colossus of the seated pope which was put over the upper entrance of the Church of San Petronio. Three years later the people of Bologna, rising against the authority of Julius, hurled his image from its place. After being dragged in derision through the streets it was broken up and its fragments cast into a furnace.

But in the meanwhile Michelangelo followed his reconciled master back to Rome. There awaited him the greatest work of his entire career. It was in painting; although he always considered himself a greater sculptor than painter. As a matter of fact, this work was given to him with a hope that it would prove beyond his powers. It was the execution of the series of paintings in the Sistine Chapel of the Vatican at Rome. It was the only work in all his life which he was able to complete as he had conceived it.

In 1508 Michelangelo began his great work. The ceiling of the Sistine Chapel was vaulted, 150 feet long and 50 feet broad. Unaided, the artist carried out the work in little more than four years; though through it all his enemies continually cast doubts on his power to complete the task satisfactorily.

While he was at work on the Sistine ceiling he would have no help, and would allow no one to watch him. The chapel was closed. One day Pope Julius crept in on tiptoe to see how the work was going. Michelangelo saw him, and in anger let fall some tools with a crash near where the pope was standing. Julius fled; but he was so angry that Michelangelo had to leave Rome for awhile. At last in 1512 his great work was done, and the genius and powers of Michelangelo were recognized.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

JEREMIAH, SISTINE CHAPEL, ROME—BY MICHELANGELO

"JEREMIAH," a detail of the artist's painting in the Sistine Chapel in Rome, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

THE DARK YEARS

Monograph Number Four in The Mentor Reading Course

THERE is a story that Michelangelo, one day meeting Raphael and the large train of attendants that followed this attractive artist about, said to him bitterly, "You walk like a sheriff with his posse."—"And you," quickly answered Raphael, "like an executioner going to the scaffold."

But the bitterness that Michelangelo felt toward the world was in some degree justified.

By 1516 his evil star had risen once more. Pope Julius died soon after the completion of the Sistine Chapel, and Cardinal Giovanni de' Medici succeeded him under the title of Leo X. The Medici family about the same time had reëstablished its power in Florence. On one hand the Medicis were friends and patrons of Michelangelo; but on the other, as a patriotic son of republican Florence, he was opposed to them.

Leo interrupted his labors on the tomb of Pope Julius and put Michelangelo to work on the great façade of the Church of San Lorenzo at Florence. But the whole magnificent scheme came to nothing when the contracts were cancelled in 1518.

The next sixteen years of Michelangelo's life were spent at Florence, principally in the service of the Medici family. This family was driven from the city in 1527, and Michelangelo lost his employment. The Medicis, however, were not going to give up Florence without a struggle. They began an attack on the city. Michelangelo was appointed engineer-in-chief of the fortifications. But notwithstanding the good work that he did, internal treachery and the overwhelming strength of her enemies caused the downfall of Florence.

Michelangelo departed almost immediately for Venice. He was there for a short time, and then returned once more to Florence. In 1530 the city submitted to her conquerors, and no mercy was shown to those who had taken part in her defense; but Michelangelo was unharmed, and was even taken back into favor by Clement VII, who was now pope. The next year he became very ill; but recovered and went to Rome for a long stay. Later he returned to Florence; but in the autumn of 1534 he left his home city for the last time.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

LIBYAN SIBYL, SISTINE CHAPEL, ROME—BY MICHELANGELO

"THE LIBYAN SIBYL," in the famous Sistine Chapel in Rome, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

THE LAST OF THE FLORENTINES

Monograph Number Five in The Mentor Reading Course

THE fresco of the Last Judgment in the Sistine Chapel, the Vatican, Rome, is probably the most impressive single picture in the world. In it Michelangelo shows more than ever the omnipotence of his artistic science and the fiery daring of his conception. When Pope Clement took Michelangelo again into favor the first thing that he made him do was to paint anew the great end wall above the altar; and when Clement died his successor, Paul III, forced the artist to let all other commissions go and to carry out this work. It was finished in 1541. This later painting cannot be compared in value to the frescos that Michelangelo did many years earlier.

It is said that when Pope Paul complained about the workmanship of this great painting the artist replied, "Tell his Holiness to trouble less about the amendment of pictures and more about the reformation of men."

By this time Michelangelo was a rather old man. He saw his contemporaries dying about him; but alone, gloomy, resolute, steadfast to his belief, he held his way as the last great representative of Florentine art, the first great representative of individualism in art.

His next task was the painting of two more great frescos—one of the Conversion of Paul, and another of the Martyrdom of Peter—in a new chapel which the pope had caused to be built in the Vatican and named after himself the Pauline Chapel. These frescos are today so injured that they cannot be studied with any good result. Injured as they are, however, they show the chief characteristics of Michelangelo's art,—his energy and violence of action, and his "terribleness."

About the time of Michelangelo's final change of residence from Florence to Rome be began to make highly finished and fully shaded drawings of classic and symbolic subjects in red or black chalk. These he presented to his young friends, one of whom was Tommaso Cavalieri, for whom the old artist cherished deep affection. At the same time he began drawing less powerful pictures of Christian subjects. About many of these there is a wavering touch which shows that old age had come.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

LORENZO DE' MEDICI, THE THINKER, MEDICI CHAPEL, FLORENCE—BY MICHELANGELO

"LORENZO DE' MEDICI," a statue which is usually called The Thinker, and which is in the Medici Chapel in Florence, is the subject of one of the intaglio-gravure pictures illustrating "Michelangelo."

THE FINAL YEARS

Monograph Number Six in The Mentor Reading Course

MICHELANGELO was one of the finest sculptors that ever lived; he was one of the greatest painters; he was an accomplished architect; yet such good poetry did he write at the same time that he may be placed in the front rank of poets.

It was in the later years of his life, however, that he really wrote his greatest verse. It seemed then that at last the long-confined elements of human tenderness found utterance. Occasionally, as a youth, he had written poetry; but it was not until he was nearly sixty years old that he fell in love. About 1538 he met Vittoria Colonna, the widow of Marquis Pescara, a virtuous and accomplished woman. Her friendship was the great solace of Michelangelo's life, and his love for her inspired some of the most beautiful of his poems. To her he poured out all the imprisoned powers of tenderness and devotion that he possessed. He never married, and when she died in 1547 he was left broken in health and spirit.

Michelangelo's poetry is like the man himself. It is strenuous and fierce. He did not write easily, but had to work hard over his verse.

Although Vittoria Colonna died in 1547, Michelangelo lived on for a number of years. He was all alone. His father and brothers were dead, and his friends were gradually dropping out one by one. He was the highest authority in art of the time. He was venerated by the younger generation, and was more easily reached by them. His great fame and his age made him the most honored citizen of Rome. Everybody paid him homage.

During his last years he did very little in sculpture, but worked a great deal at architecture. He was employed by many of the popes to reëmbellish the city of Rome. Between 1536 and 1546 he was engaged on the reconstruction of the great group of buildings on Capitol Hill; but these plans were only partly carried out.

At last, in the midst of all his huge schemes and great responsibilities, his strength gave way. He died on February 18, 1564, almost eighty-nine years old. To the last he was always a humble student of art. "I am still learning," he said right up to the day of his death.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC

AMERICAN COLONIAL FURNITURE

By ESTHER SINGLETON
Member of the Royal Society of Arts, Great Britain

MENTOR GRAVURES

INTERIOR WITH LATE COLONIAL FURNITURE

JACOBEAN INTERIOR WITH GATE-LEGGED TABLE

COURT CUPBOARD, JACOBEAN, 1690-1714

DUTCH "KAS," SEVENTEENTH CENTURY

MENTOR GRAVURES

PANELED INTERIOR, 1700, SHOWING OLD ROCKER AND WINDSOR CHAIR

ANGLO-DUTCH HIGHBOY, ABOUT 1720

CHIPPENDALE BED AND RIBBON-BACKED CHAIR

THE MENTOR · JULY 1, 1914 DEPARTMENT OF FINE ARTS

THE word "Colonial" has been used so carelessly to describe furniture, that to unthinking persons it often represents that made of mahogany, and in a style which did not come into existence until after the Empire.

Taking the year 1776, when the Declaration of Independence was signed, or, stretching a point, the year 1783, when the Treaty of Peace was signed, the very last furniture that we can call "Colonial" is that of the Adam style and that inspired by the dawning taste,—the transition between Louis XV and Louis XVI,—when the straight line was beginning to supplant the scroll and the spiky curve that had wearied the world in their unrestful riot. Heppelwhite did not come into vogue until 1785. Properly speaking, the Colonial period closes with Chippendale.

It is evident, therefore, that we cannot admit Hepplewhite, nor Shearer, nor Sheraton, much less the Empire, Post-Empire, and Early Victorian, under the term that has become altogether too elastic from careless usage.

When Henry Hudson brought the Half Moon into the waters of Manhattan Island, and the Mayflower landed the Pilgrims on the "rock-bound coast" of New England, the prevailing style of furniture in Holland was of the kind we find in the engravings of Abraham Bosse, and in Eng-

land of the style that is called Jacobean, in which the influence of the Dutch is very strong. Pieces of carved oak, however, were bequeathed from generation to generation, and were even carried across the sea. Consequently, not a little "Elizabethan" furniture appears in the inventories of both northern and southern colonies, and undoubtedly served as models to native workmen for their simpler productions.

COURT CUPBOARD
American—Seventeenth century—Jacobean

ELIZABETHAN AND JACOBEAN

One of these persistent types was the "court cupboard," which took the place of the modern sideboard. Its most general form consists of a chest of three long drawers surmounted by a half-hexagon cupboard (each of the three panels being a door), and the top slab supported by columns. At first this cupboard was more or less richly carved; but, as time wore on, it was subjected to new styles of decoration, such as geometrical panels, egg- or lozenge-shaped ornaments stained black and applied, and back spindles cut in half and laid on in groups; while the carved acorn bulbs on the columns gave way to black bulbs, or spindles.

HIGH CASE OF DRAWERS ON FRAMES
Oak, with "drop handles," spindle legs; Queen Anne and William and Mary period

A carved oak Elizabethan chair, preserved in the Essex Institute at Salem, shows that handsome pieces were brought into the country as early as 1634; and when we find a "great chair" mentioned in the inventory of a comfortable house, it is more than probable that this is the kind of article that is listed. Almost a typical Tudor house was that of Governor Goodyear of Connecticut, whose inventory of 1658 shows curtained beds and innumerable hangings, cushions, curtains, and "carpets" (table cloths, of course), a great chair, twelve lesser chairs, three covered chairs, a little chair, six joined stools, six stools, two plain forms, a court cupboard, a side cupboard, an escritoire, a drawing table,

a long drawing table, two round and two small tables, a chest of drawers, brass andirons, silver, pewter, and kitchen utensils.

The "drawing table" was composed of extra leaves superimposed on lower ones, which were drawn forward. Then the top leaves fell into the space the lower leaves had made, and the slab was practically continuous. This table was supported on strong legs with great bulbs or globes, which in early days were carved, and at a later period were stained black, or picked out with black threads.

At a still later date a new kind of table made its appearance,—the "gate-legged" or "thousand-legged," with six, eight, twelve, or even twenty legs. This table could be reduced in size by pushing some of the legs back into the frame and dropping the leaves. The legs were spirally turned, or beaded. The "gate-legged table" was so persistent a form that it lasted into the eighteenth century, and was even made in mahogany. A handsome specimen owned by Sir William Johnson is preserved by the Albany Institute. It is more than six feet long and five feet wide and of a deep red mahogany. It was confiscated in 1776.

CARVED OAK CHAIR

Seventeenth century; late Elizabethan or early Jacobean

MAHOGANY IN FURNITURE

Mahogany was known at a much earlier period than is commonly supposed. It made its appearance even in the Age of Oak. In a curious little Spanish book published at the end of the sixteenth century a writing desk of curious marquetry is described. "How much did you pay for this escritoire?" the questioner asks. "More than it was worth: forty ducats," is the reply. "Of what wood is it?" To which the owner answers, "The red is mahogany from Havana; this black is ebony, and this white, ivory." When we remember with what amazing rapidity the Spanish colo-

CARVED OAK CHAIR WITH CANE PANEL AND SEAT

Jacobean period

CARVED OAK, WITH CANE SEAT AND PANEL SCROLLED FEET

Jacobean period

NOTE—Jacobean furniture is that which was of or pertaining to the time of James I and James II of England.

DOUBLE GATE-LEGGED TABLE
Seventeenth century; Jacobean

nies flourished in the West Indies and on the Spanish Main, and what numbers of ships came and went from Spain to the New World, we can be very sure that they returned from Nombre de Dios and other ports with mahogany from Honduras and Santo Domingo to be made into furniture. It is more than likely that the "Spanish tables," which appear in Elizabethan writings as articles of luxury, were of mahogany discovered by the followers of Columbus, Cortés, Pizarro, Hawkins, and other adventurers.

DUTCH FURNITURE

Pioneers coming into a new country would naturally bring the simplest kind of furniture, and depend upon capable hands to fell trees and knock together such articles as they needed. Men who could build houses in the wilderness could certainly make tables and chairs; but the first article of conditions agreed to by the city of Amsterdam and the West Indian Company is that "The colonists who are going to New Amsterdam shall be transported in suitable vessels with their families, *household furniture*, and other necessaries."

The early settlers from the Low Countries were, as a rule, of the poorer class; but wealthy merchants soon emigrated, and the little town became to the Dutch in the West what Batavia had become to the Dutch in the East. Ships came and went with remarkable frequence, bringing in from the Fatherland not only streams of colonists, but merchandise of all kinds; so that when the Dutch town, with its canals, prim gardens, and houses with "crow-stepped" gables, reached the height of its prosperity, the homes of the wealthiest citizens were filled with handsome furniture, pottery and

GATE-LEGGED TABLE
Seventeenth century; Jacobean

porcelain, fine silver, curios from the Far East, and pictures by the Dutch masters of the time, as the inventories clearly show.

The far-sighted Dutch merchants and intrepid Dutch sailors had between them almost captured the trade of the Far East; and when the treasures of the Orient poured into Amsterdam it was only natural for the merchants to make a market in the New World for them. Therefore, the Arms of Amsterdam, the Spotted Cow, the Sea Mew, the Blue Fox, and other ships arrived with many oriental and domestic goods, and took back not only furs but woods for the skilful cabinetmakers to make up into handsome articles that sometimes crossed the ocean.

On comparing contemporary inventories we find that the homes of the Dutch in Holland and the Dutch on the Hudson contained identical articles, and we have only to look at the interiors of Jan Steen, Terburg, Pieter de Hooch, and other "Little Masters" to learn how the rooms of the Dutch colonists were furnished.

HIGH CASE OF DRAWERS
Lacquered (about 1730-1740); Anglo-Dutch

DUTCH CABINETS

In nearly every picture we notice a great *kas* or armoire. It is simple, ornate, painted, carved, or inlaid. Handsome porcelain usually ornaments its broad, square top. The *kas* is frequently mentioned in New Amsterdam inventories, and examples survive in old homes.

The workmen of the Netherlands were famous for their beautiful cabinets; and when we remember the passion the Dutch had for collecting tiny objects and curios of all kinds, it is not surprising that the piece of furniture that guarded and exhibited them should be of the utmost importance. Of course, the cabinet was always more or less a luxurious article,—carved, inlaid, painted, or gilded,—and its shelves and drawers were beautifully lined with silk, velvet, or leather. The cabinet was familiar in the homes of New Amsterdam and Albany. Inventories mention "a small square cabinet with brass hoops," one "East India waxed cabinet with brass bands and hinges, with four partitions," "East India cabinet with four black ebony feet," etc. Inventories describe beds with curtains and valance, which shows plainly that the box-shaped bed of the Bosse engravings was used, and such beds as we see in the Dutch paintings and occasionally in museums. The Dutch also clung to the idea of the bed

OAK CHEST OF DRAWERS
American—Seventeenth century—Jacobean

built into the panels of the room, if we may believe travelers.

The table always disappeared beneath the cover or "carpet," usually an oriental rug. The mirror, though a luxury, was not uncommon. Sometimes it was embedded in the center of the architectural chimney, unless a picture—a sea piece, a landscape, a mythological or historical or biblical scene—occupied this important place. Tiles, of course, framed the fireplace. Chairs were scarce in the poor houses, but plentiful in rich homes. We read of oak, cane, matted, Russia leather, Spanish leather, and even ebony chairs. Stools, forms, and benches were numerous; and the little square foot warmer with its perforated brass top, through which the warmth of the glowing embers inside could penetrate, was universal.

It is safe to say that, while a great deal of good furniture was made in New Amsterdam, the handsome examples were imported, and that, with such fine pieces of cabinet work, handsome rugs and hangings, porcelain, and silver, the best type of the Dutch home in New Amsterdam had an air of elegance as well as comfort.

ANGLO-DUTCH

The political relations of Spain and Flanders naturally led to a great interchange of styles. During the Spanish oppression, when Alva drew his bloody sword in the Low Countries, many Flemings sought refuge in England, and carried thither their skill in carving as well as weaving, and their interpretation of the new styles of the Renaissance in design and decoration, which they had learned from Sebastian Serlio of Bologna, the leading spirit at Fontainebleau.

The ties between Holland and England were even closer in Puritan days than they were in the "spacious times of Queen Elizabeth"; and it must be remembered, too, that the Pilgrims brought to the New World tastes that had been tinctured by a long residence in Leyden (ly′-den).

"FOUR-BACK" CHAIR WITH RUSH BOTTOM
Early eighteenth century

Dutch influence continued to strengthen and ultimately to rule in England when William III and Mary (daughter of the Duke of York, who was just as Dutch in her tastes as he) ascended the throne in 1689. William and Mary transformed Hampton Court into a Dutch palace, and gave Daniel Marot (a Huguenot, who had carried into Holland the *style réfugié** on the Revocation of the Edict of Nantes in 1685) a free hand to design the furniture and decorate the rooms. Marot also worked through the short reign of Queen Anne (1702-1714), and was responsible for the so-called "Queen Anne style," which may be described as a transition between late Louis XIV and the dawn of the Regency.

ANGLO-DUTCH, WITH CABRIOLE LEGS AND HOOF FEET
Early eighteenth century

A great deal more of the Louis XIV than the Regency is found in the Queen Anne style; for Marot was a pupil of Lepautre. The high-back chair with the heavy feet and stretchers, the high-backed sofa, the ornate mirror frames, the cabinets on stands, and the high and low case of drawers all found their way across the ocean to American colonial homes.

TRANSITIONAL CHAIR
Crown-back, jar-shaped splat, Spanish feet; early eighteenth century

CHAIR WITH CANE PANEL AND SEAT, AND "SPANISH FEET"
Seventeenth century; Jacobean period

Now we are in a position to see how hard it is to separate the English and Dutch furniture of the seventeenth century, and with what gradual steps we are led into the style of furniture that, for want of a better name, is called Anglo-Dutch.

It was a period in which the curve triumphed and in which the touch of the Far East was distinctly felt. Mahogany was the wood that then

*Style réfugié (style of the refugees) is practically the "Queen Anne style."

ruled; but there was also a rage for lacquered furniture and the cheaper "painted and japanned" imitation. Highboys, chests of drawers, desks, screens, and clock cases were made of lacquer, and not infrequently were the panels decorated in the Far East and made up into furniture in England. We can best follow the progress of the style in the chair. First the leg was somewhat timid in curve and ended in a hoof foot; then it became bolder in its spring and ended in a claw-and-ball foot, and gradually the stretcher disappeared; the jar-shaped splat in the back was at first plain, and later, when reduced in size, was perforated and carved; the top rail became more waved and graceful; and at length the height of elegance was reached in the famous "Chippendale" type.

ANGLO-DUTCH, HOOF FEET, CABRIOLE LEGS, CROWN BACK, JAR-SHAPED SPLAT
Early eighteenth century

Another typical piece was the high case of drawers, popularly called "highboy." This was in two parts, a variant of the chest-upon-chest, double chest of drawers, etc. At first it stood on a frame of six spindle shaped legs connected with stretchers; but this Queen Anne type was succeeded by the high case of drawers placed on a low case supported on cabriole legs. The mahogany highboy, with its brass escutcheons and key plates surmounted by a scroll pediment or carved ornamental top, was a favorite piece of the eighteenth century. So was the low case of drawers, or "lowboy," a kind of commode used as a dressing table. These forms were so popular that many high and low cases of drawers were made in cherry, pine, and other cheap woods, stained to represent mahogany.

ANGLO-DUTCH, WITH BALL-AND-CLAW FEET, CABRIOLE LEGS, CROWN BACK, JAR-SHAPED SPLAT
Seventeenth century

CHIPPENDALE
Late eighteenth century

The card table, with its claw-and-ball feet, its round depressions at the four corners for candles, and its wells for the little fish that were used for

counters, and the tea table, with its revolving top that could be made to fall, also belong to this Anglo-Dutch period.

GATE-LEGGED TABLE
Seventeenth century

Inventories show that the high-post bedstead was universally used, and varied were its hangings. The idea that a "Colonial" bed was always draped in white is erroneous.

We are now in the middle of the eighteenth century, and there is no sign of a sideboard! The old court cupboard disappeared long ago; and, strange to say, there is nothing to take its place. Buffet cupboards were often built into the corners of the dining room, and a long table with drawers was used as a serving table. Even Chippendale does not give us anything that suggests the useful and handsome sideboard. A "sideboard table" with a marble slab was the best that he could do. Robert Adam accompanied his sideboard table with pedestal cupboards surmounted by urns; but we have to wait for Thomas Shearer and Heppelwhite to unite the board and the pedestals and perfect the form of the sideboard as we know it. Hence there is no such article as a "Colonial sideboard."

CHIPPENDALE

The man who seemed to gather all the fashionable tastes of the day and put them into form was Chippendale, about whom until a few years ago there was so much mystery. Modern research has discovered that there were three Thomas Chippendales. The first was a carver and picture frame maker, and the great cabinetmaker and carver of St. Martin's Lane was his son. He died in 1799, leaving a son, Thomas, who was also a cabinetmaker; but of course his productions are not within our period. Toward the end of his life the great Chippendale seems to have been working in harmony with the new Adam craze.

DRESSING TABLE OR LOWBOY
Early eighteenth century; Anglo-Dutch

Travelers were always impressed with the style and fashion they found in the centers of Colonial life. Boston, Salem, New York, Philadelphia, Annapolis, Williamsburg, and Charleston

could show many homes of elegance, presided over by men and women of grace and culture. They kept up with the latest taste in everything,—in clothing, in hair dressing, in silver, in china, and in furniture. They frequently sent their silver to the silversmith to be melted into the newest form, and had their looking glasses recut and reframed to harmonize with the new furniture they bought or ordered. Wealthy colonials seemed to live in horror of not keeping abreast of the times, and visitors often expressed their surprise to see that fashions from London found their way across the ocean before they would reach a country town only a few miles from Charing Cross or Temple Bar.

FURNITURE MADE IN AMERICA

Although a great deal of handsome furniture was imported, much of it was made in this country. From the earliest times there were numerous cabinetmakers scattered throughout the colonies, and there were many skilful artisans in the towns. The newspapers of Boston, Annapolis, and New York are full of advertisements. In 1762, for instance, we find one John Brinner, a "cabinet- and chair-maker from London," establishing himself at the Sign of the Chair on Broadway, and advertising exactly the kind of articles contained in Chippendale's book. He tells us, "Every article in the Cabinet, Chair-making, Carving, and Gilding Business is enacted on the most reasonable Terms, with the utmost Neatness and Punctuality. He carves all sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandeliers, and all kinds of Mouldings and Frontispieces, etc. Desks and Bookcases, Library Book Cases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chests of Drawers, Gothic and Chinese Chairs; all sorts of plain or ornamental Chairs, Sofa-Beds, Settees, Couch and Easy Chairs, Frames, all kinds of Field Bedsteads. *N. B.* He has brought over from London six Artificers, well skill'd in the above branches."

MAHOGANY DESK WITH BRASS MOUNTS, BALL-AND-CLAW FEET

Late eighteenth century

Before the middle of the century the Windsor chair had become popular, and many chair

LADDER-BACK CHAIR
Eighteenth century; Chippendale

makers devoted themselves solely to making it in its many varieties. Styles merged into one another. The taste was changing in the height of the Chippendale period; for the neo-classic style of the Adam brothers was captivating decorators and their patrons. In France, too, ultraclassical tendencies and the straight line show in the models by Delafosse while Louis XV was still on the throne. The doom of the curve was sealed.

INFLUENCE OF THE ADAMS

There is very little Adam furniture in existence; but furniture inspired by Adam models was sent across the ocean, and was also made on this side of the Atlantic. When the hard struggle for Liberty was ended and the dark clouds were lifted, Americans were more than ready to send their old-fashioned Anglo-Dutch and Chippendale furniture to the attic or to the servants' quarters, so that they might refurnish their homes after the new French styles of Louis XVI, or in the English taste of Heppelwhite and Sheraton.

SUPPLEMENTARY READING

THE GENTLEMAN AND CABINET MAKER'S DIRECTOR
By Thomas Chippendale.
Cabinet maker and upholsterer, in St. Martin's Lane. London: 1754; third edition, 1762.

THE WORKS IN ARCHITECTURE OF ROBERT AND JAMES ADAM, ESQUIRES
London: Printed for the authors, 1778. Reprinted and published by E. Thézard Fils, publisher, Dourdan (S. & O.), 1900.

THE COLONIAL FURNITURE OF NEW ENGLAND
By Irving Whitall Lyon, M. D.
Boston and New York: Houghton, Mifflin & Co., The Riverside Press, Cambridge, 1891.

A HISTORY OF ENGLISH FURNITURE
Percy Macquoid.
London: Lawrence & Bullen, Ltd. New York: G. P. Putnam's Sons. "Age of Oak," 1904; "Age of Walnut," 1905; "Age of Mahogany," 1906; "Age of Satinwood," 1908.

COLONIAL FURNITURE IN AMERICA
By L. V. Lockwood
New York: Charles Scribner's Sons.

ENGLISH FURNITURE DESIGNERS OF THE EIGHTEENTH CENTURY
By Constance Simon.
London: A. K. Bullen, 1905.

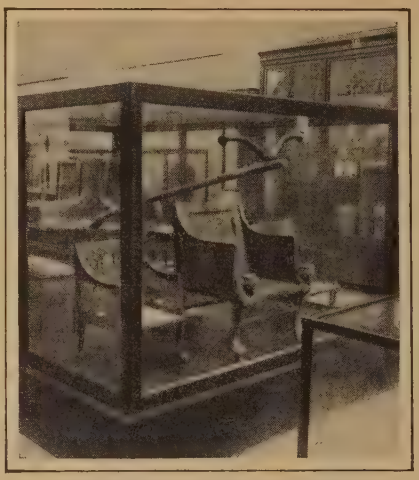
DUTCH AND FLEMISH FURNITURE
By Esther Singleton.
Hodder & Stoughton, London, 1907.

FRENCH AND ENGLISH FURNITURE
By Esther Singleton
McClure, Phillips & Co., New York, 1903.

THE FURNITURE OF OUR FOREFATHERS
By Esther Singleton
Doubleday, Page & Co., New York.

FURNITURE
By Esther Singleton
Duffield & Co., New York, 1900.

The idea of furniture is expressed in the French name for it—"*les meubles*," which means "movables." Furniture was made to meet the desires of primitive mankind for something to sit on, something to sleep on, something to serve from, something to eat from, and something to set things on.



"EMPIRE" CHAIRS IN EGYPT

This picture by Mr. Elmendorf was taken in the National Museum at Cairo. It shows two ancient Egyptian chairs, thoroughly "Empire" in style, yet over 4,000 years old

Furniture marked the separation of man from Mother Earth. It meant that man, who had first sat on rocks and tree trunks, began to sit on stools and chairs; who had slept on the earth, took to sleeping in beds; who had eaten from logs, learned to eat from a table; who had built his first fires on the ground, set them in braziers and later in grates and stoves.

★ ★ ★

In the history of the races furniture is one of the marks of progress. As nations developed in civilization their furniture became more varied and elaborate. Then after the decay of these nations under luxurious conditions and their final downfall, new nations came into power under conditions that were rugged and primitive, and with them came again a period of simple, rude articles of furniture.

★ ★ ★

Even in early times China, Japan, Egypt, Greece, Rome, and Assyria had a good deal of furniture. The ancient civilizations enjoyed a luxury of furniture that is not excelled today. Ancient Roman nobles took as much delight in gathering together exquisite pieces of furniture as any modern collector. Wood, ivory, precious stones, bronze, silver, and gold were used for furniture in the early ages. The Ptolemies of ancient Egypt were as well lodged as the Plantagenets of England. But, after the decline of Rome, there came a long blank space—the Dark Ages, during which very little furniture was used. When the Crusaders went into the East they thought that they were going to rescue the Holy Land from savage barbarians, but they found races far more civilized than they were in certain particulars—furniture being among them. They proceeded at once to appropriate the ideas of the East. First the joiner or carpenter constructed a chest. This was set on the ground in the beginning. Then it was raised by short legs. Gradually these legs were lengthened and the chest stood up and became a cabinet.

★ ★ ★

In this way modern furniture began to shape itself. It developed from the crude forms and models of furniture in the Dark Ages. Modern furniture is a development in itself, and is not derived in its essentials from other civilizations. Modern civilization *took* ideas for the forms of furniture from China, Japan, Egypt, Greece, Rome, and Assyria, but it did not *get* ideas from them. Modern furniture in its essentials was a natural development of the needs of modern civilization, and the furniture makers of modern civilization simply adapted some of the styles of the ancient pieces to modern use.

The chairs shown in Mr. Elmendorf's picture illustrate this. The makers of Empire furniture in the Napoleonic age in France copied classic models, going back nearly 2,000 years to Rome to get their styles. It would be natural to think that the Roman model was the original source of suggestion. But here we have two perfect "Empire" chairs found in Egypt, and they are over 4,000 years old. Did the Romans copy from the Egyptians? It may be.

INTERIOR WITH LATE COLONIAL FURNITURE

N INTERIOR WITH LATE COLONIAL FURNITURE is the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

COLONIAL TIMES

Monograph Number One in The Mentor Reading Course

IN connection with colonial furniture it is interesting to know something about the people who used that furniture, who they were, what they did, and how they lived. As everyone knows, not long after the discovery of the New World by Columbus, and of North America by the Cabots, colonization began. There were many attempts to settle in North America, and one of the first successful colonies was that of Jamestown in Virginia. This was but a beginning.

In the seventeenth century there was much religious persecution. Those people in England who did not like the ceremonies of the Church of England were called Puritans. They were persecuted in England, and so they fled to Holland. Then they felt that they would like to plant a colony in America; for, although they were exiles, they wanted their children to grow up as Englishmen.

So they sailed to America in a little ship called the Mayflower. These people were called the Pilgrims. After a long, tiresome voyage they landed on the coast of New England at a place that is now called Plymouth, on December 21, 1620. At first they had a hard time. Forty-four out of the hundred Pilgrims died before the winter was ended, and the Indians bothered them a great deal. But Captain Myles Standish was a brave man, and he dealt severely with any hostile savages. At the same time many of the Indians were disposed to be friendly.

The people of Plymouth suffered much through famine. They tried the plan of living out of a common stock; but with no success. As soon as each family was given a little plot of its own to work the colony prospered.

The Pilgrims held their meetings in a square house on a hill at Plymouth. On the flat roof of this house were six small cannons. A drum was beaten to call the people to church, and when they went to church they carried their guns with them.

More and more Puritans came over to settle in New England, and in 1628 the Massachusetts Company was formed. This company proposed to make settlements in the territory granted it in New England. Twenty thousand people came between 1630 and 1640, and when some of these people were dissatisfied with their lands they went toward the Connecticut River and founded new towns. In this way the colonies of Connecticut, New Haven, and Rhode Island were formed.

During all this time the Dutch were founding New York City. Henry Hudson, an Englishman, discovered the Hudson River; but he was in the employ of the Dutch East India Company; so the land that he discovered belonged to it. They called the territory roundabout what is now New York, New Netherlands, and New York City was known as New Amsterdam. Quite a number of Dutch colonists came over within the next few years.

But all the time the English claimed that this territory belonged to them, and in 1664 four English ships appeared in the harbor of New Amsterdam and demanded surrender. Old Peter Stuyvesant did not want to do this; but his defenses were weak and he had to yield.

About this time Maryland and the Carolinas were settled by the English, and New Jersey and Pennsylvania by the Quakers. William Penn, who dealt fairly with the Indians, was the leader in founding Pennsylvania.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

JACOBEAN INTERIOR, WITH GATE-LEGGED TABLE

JACOBEAN INTERIOR with a Gate-Legged Table is the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

THE JACOBEAN PERIOD AND THE GATE-LEGGED TABLE

Monograph Number Two in The Mentor Reading Course

THE Jacobean Period—which gets its name from the reigns of James I and II of England—covers the time from 1603 to 1688. It might also be called the Stuart Period. During the reign of James I the styles of furniture were Tudor in feeling; that is, the influence of the period of Queen Elizabeth and the sixteenth century was still felt. Gradually, under the influence of Inigo Jones, the architect and writer called "The English Palladio," after the famous Italian architect, English furniture became a mixture of Gothic and Renaissance.

About this time the political and commercial ties between England and the Low Countries were becoming stronger. This had a great effect on English furniture. Dutch and Flemish arts and manufactures were brought into Britain. Thus we find that Flemish and Dutch styles of furniture had much to do with forming the Jacobean style in England.

This period also covers part of the reigns of Louis XIII and Louis XIV in France, bringing to England the influence of French furniture also.

At this time mahogany was almost unknown. At best it was very rare. It was a period of oak and walnut, the latter being the more popular.

The typical table of the Jacobean period is the drawing table; but another table almost as much associated with this time is the one known as the gate-legged or thousand-legged table. The slab of the table was round, oval, or square. Its leaves folded, and the legs could be pulled forward. When not in use these legs could be folded into the frame of the table, thereby taking up much less space.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

COURT CUPBOARD. JACOBEAN. 1690-1714

A COURT CUPBOARD, of the years 1690-1714, is the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

THE COURT CUPBOARD

Monograph Number Three in The Mentor Reading Course

A CUPBOARD is a fixed or movable closet, usually with shelves. As the name suggests, it is a descendant of the credence or buffet, the characteristic of which was a series of open shelves for the reception of drinking vessels and table requisites. Throughout the eighteenth century the cupboard was a cherished part of the home, and the housewife found great joy in filling a cupboard with china, glass, and preserves. The so-called court cupboard is the oldest form.

Its name is generally believed to come from the French word *court*, meaning "short." It was always an important piece of furniture, and in the nobleman's hall was used for the display of splendid gold and silver plate. Connected with the court cupboard was a great deal of etiquette, and it was an important feature at big entertainments.

The shelves rose in several receding stages. The number of shelves varied with the rank of the owner. For example, two shelves were allowed to a baroness, three to a countess, four to a princess, and five to a queen. These shelves were covered with long strips of embroidered linen. On the shelves were arranged symmetrical vases, beakers, and bowls of gold and silver. The court cupboard was known also as the livery cupboard, from the word *delivery*. This is explained in Spencer's "Account of the State of Ireland": "What livery is we by common use in England know well enough, namely, that it is an allowance of horse-meat, as they commonly use the word stabling, as to keep horses at livery; the which word I guess is derived of livering or delivering forth their nightly food; so in great houses livery is said to be served up for all night —that is, their evening allowance for drink." At first the court and livery cupboards did not differ much. At a later period the court cupboard had the upper part inclosed, while the livery cupboard had open shelves.

The court cupboard was universal not only in the halls of the great; but in every household, rich and poor, it became a sort of buffet or sideboard. It was a place where small articles of food were kept. To those in simple homes it was known as the "bread and cheese cupboard." This cupboard had the back and sides bored with holes, sometimes in a geometrical pattern, for the admission of air to the food within.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

ANGLO-DUTCH HIGHBOY, ABOUT 1720

AN ANGLO-DUTCH HIGHBOY OF ABOUT 1720 is the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

HIGHBOYS AND LOWBOYS

Monograph Number Four in The Mentor Reading Course

THE words *highboy* and *lowboy* never appear in old inventories of furniture dealers. The word *highboy* comes from *hautbois*, a French word which really means a tall case of drawers. The word *highboy* is a modern term for that which old dealers used to call a chest of drawers.

The chest of drawers was one of the earliest forms of furniture, and was subject to many developments. The old simple box or trunk with drawers added became a chest of drawers. Sometimes this was merely a few drawers placed on a stand or frame. Naturally this developed into the cabinet or highboy.

The highboy sometimes stands on six spindle-shaped legs supported by stretchers, and sometimes it has cabriole legs which curve outward. These legs are of Chinese origin. The highboy is really a case of drawers standing on a frame. This frame itself is sometimes cut into one or two little drawers underneath.

Highboys were usually made of mahogany. The wood was brightened with beautiful brass key-plates and handles. These are sometimes wing-shaped. The cornice of the highboy is often scrolled and broken in the center with a carved ornament. In the corners of the highboy were placed the familiar "burning torches." Sometimes these were omitted. It was then customary to decorate the corners with a pretty piece of china.

Usually the top of the highboy was finished flat. Thereon Grandmother used to arrange her china. Sometimes the top had two or three little wooden steps. In that case the china was arranged in the form of a pyramid.

For the more wealthy householders the highboy was made of mahogany. Pine was the wood used in simple homes. The highboy was one of the most popular pieces of furniture for the bedroom. It was always used to hold wearing apparel.

The lowboy resembles the stand of the highboy. It is really a dressing table. It is a small case of drawers, broken up in different ways for the use of toilet articles and other things. Over the top of the lowboy was spread a linen cover, and above there hung a mirror.

The lowboy corresponds to the old French commode, a kind of desk or bureau containing drawers for the preservation of clothing. At the time these were in use our elaborate dressing table with attached mirror was unknown.

Like the highboy, the lowboy was brightened and ornamented with brass mounts, and sometimes contained a drawer on which was the pretty carving of a fan. Another characteristic decoration was a carving of the sun's rays.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CHIPPENDALE BED AND RIBBON-BACKED CHAIR

CHIPPENDALE BED and a Ribbon-Backed Chair are the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

CHIPPENDALE AND HIS FURNITURE

Monograph Number Five in The Mentor Reading Course

CHIPPENDALE made many varieties of furniture in his workshop in St. Martin's Lane, London, where he settled in 1753. There is much difference of opinion as to whether Chippendale was the first to introduce into England the style which bears his name, or whether he was one of the craftsmen who best succeeded in putting into concrete form the fashionable ideas of the day.

There are many kinds of Chippendale beds,—dome, canopy, Gothic, Chinese, field, and tent. There are also the couch and the sofa. As a rule Chippendale beds are very large. They average seven feet high and five feet in width.

The canopy is surmounted by a carved cornice furnished with an intricate arrangement of pulleys by which the curtains of the bed may be pulled up. When drawn up these curtains fall in symmetrical festoons and loops. The bed curtains match the curtains in the windows of the room. In looping them up Chippendale arranged to keep the bedposts in full view. Often the wood of the bed was gilded, giving a beautiful effect. This kind of cornice bed is what Chippendale would describe as either Chinese or Gothic.

Chippendale never used pillows on his beds. They were furnished with a long bolster, tightly rolled.

Chippendale was very gay in his taste. He liked woods painted and japanned in any color, touched up with gilt, and was fond of brightening wood with gilded ornaments.

The Chippendale chairs are famous. They are of many kinds,—French, Gothic, Chinese, garden, hall, and ladder-backed,—but of all his chairs the favorite is the ribbon-backed. The average measurements of this style of chair are: Front leg, 19 inches long; rail of seat, 22¾ inches long; back from seat to top rail, 22 or 23 inches high; seat usually 18 inches square.

Chippendale liked the seats of his chairs to be studded with very small brass nails touching one another. His favorite material for the seats of ribbon-backed chairs was red morocco leather. Sometimes the brass nails were put on the chair in two rows instead of one, and sometimes even the nails were placed so as to imitate fretwork. As a rule the material of the seats was the same as that of the window curtains.

In addition to being a wonderful furniture maker, Thomas Chippendale wrote a book as a guide to furniture makers, which he called "The Gentleman and Cabinetmakers' Director." It shows that he turned his attention to the making of almost every object of household use. It was published in 1754, and a third edition appeared in 1762. The book contained two hundred copper plates illustrating the author's designs. It is now very rare.

Chippendale's carving was original; but his forms were not.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PANELED INTERIOR, 1700, SHOWING OLD ROCKER AND WINDSOR CHAIR

PANELED INTERIOR, 1700, showing an old rocker and Windsor chair in the childhood home of John Howard Payne, the writer of the words of "Home, Sweet Home," at East Hampton, Long Island, is the subject of one of the intaglio-gravure pictures illustrating "American Colonial Furniture."

"HOME, SWEET HOME"

Monograph Number Six in The Mentor Reading Course

THIS picture has an interest apart from the pieces of furniture shown in it,—an interest that will stir the heart of all English-speaking people. The picture shows a room in the original "Home, Sweet Home." In this quaint old house at East Hampton, Long Island, John Howard Payne, the writer of the words of this famous song, spent many of his boyhood years, and it was to this house that his heart yearned as in after years, during his career as playwright and poet, he penned in a sad and lonely moment in Paris the immortal words of "Home, Sweet Home." The song was first sung at Covent Garden, London, in 1823, in the opera "Clari, the Maid of Milan," by Miss Maria Tree.

"Home, Sweet Home," the house, was built some time between 1695 and 1700, and is a sturdy example of early American architecture. In its day it was considered a very handsome house, and now, so honestly and well was it constructed, two centuries' exposure to wind and weather has not impaired it in any essential feature.

The house has been carefully refurnished by its owner, G. H. Buek, in the style of Payne's time. Old furniture of the period has been added, and a picture of Payne himself has been hung in the room shown in this picture. The house also contains a manuscript copy of "Home, Sweet Home" in Payne's own handwriting, and many other interesting relics.

The paneling and the fine hand-carved moldings and mantelpieces show clearly that "Home, Sweet Home" was a beautiful house. One has only to look at the workmanship displayed in doors and walls, cupboards and cornices, to see that it was constructed by a master hand.

The old rocker shown here is the earliest rocking chair known, according to all authorities. It is strange that so few early rocking chairs should be known. The principle of the rocker was employed in cradles of a much earlier period; but rocking chairs themselves were used infrequently before the middle of the eighteenth century.

Many rocking chairs of the time were cut down from stationary chairs. But this old rocker, which dates from the third quarter of the seventeenth century, has the rear legs widened out and a groove cut into them to hold the rocker. So this one must have originally been made for a rocking chair.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

AMERICAN WILD FLOWERS

By WALTER PRICHARD EATON

THE MENTOR

DEPARTMENT OF NATURAL HISTORY

SERIAL No. 63

TRAILING ARBUTUS

This flower (*Epigæa repens*), sometimes known as the Mayflower, is one of the earliest spring blossoms

MENTOR PICTURES

FLOWERING DOGWOOD

WHITE DAISIES

WHITE WATER LILY

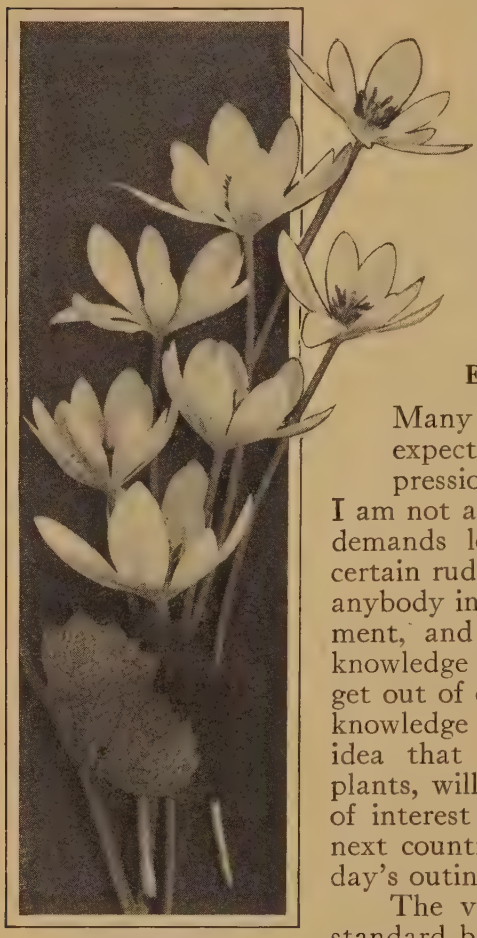
BUTTERCUPS AND WILD GERANIUM

ASTERS AND AMERICAN GOLDENROD

SWEETBRIER ROSE, YELLOW ROCK ROSE, AND WHITE ASTERS

IF you were walking in a strange city,—in London, say, or Paris, or Rome,—your pleasure would be considerably lessened if you could not learn what the various buildings were, and something of their history. Walking in the woods or fields, the pleasure most of us take is far less keen than it might be if we knew the names of the wild flowers and something about their history. A great many people say they "love Nature," when what they mean is that they dislike the city in hot weather. We are intimate with those we love; we know their private affairs, their private moods. Often we love them for their moods. We do not know Nature till we are familiar with her affairs, her moods.

Wild flowers are her affairs, among other things, and nothing, perhaps, brings a finer, more delicate pleasure than acquaintance with the wild flowers, than the knowledge where the first arbutus stars the hillside mold, the sight of the showy lady's slipper, finest of North American orchids, rising on its tall green stalk in a swamp, the indescribably lovely spectacle of a lone cardinal flower in August nodding over a green bank at its brilliant reflection in the dark pool of a forest brook. Our more showy garden flowers, of course, are but developments from wild varieties, and our finest garden craft nowadays is striving not for formal beds, but for natural effects. The true gardener's heart is filled with envy by



BLOODROOT

The *Sanguinaria Canadensis* belongs to the Poppy family. Few flowers of the year can vie with its spotless beauty; but its snowy petals fall quickly from about their golden center

the sight of the cardinal flower mirrored in the forest pool. He knows that Nature has done with ease what he would almost give his soul to accomplish. It may almost be laid down as a rule that if you are not familiar with the haunts and habits of wild flowers, you will never make a good gardener. You will not know the effects proper to a reproduction of Nature.

ENJOYMENT OF WILD FLOWERS

Many of my readers, of course, cannot expect to become botanists. Lest a false impression be given, let me say right here that I am not a botanist. Botany is a science which demands long and concentrated study. But certain rudiments of botany can be mastered by anybody in a few evenings of study and experiment, and one summer will give a working knowledge of the elemental branches. If we will get out of our heads the old fallacy that a little knowledge is a dangerous thing, and grasp the idea that a little knowledge, particularly of plants, will open up to us a whole new world of interest on the ground about our feet, our next country vacation, or even our next Saturday's outing, will be far more enjoyable.

The very first thing to do is to get some standard book on the subject of our talk, such as Mrs. Dana's "How to Know the Wild Flowers." More technical books, like Gray's "Botany," may follow later. Mrs. Dana will tell all you need to know for a start. Such a book may be taken with you on your walk (together with a common microscope and dissecting point), or the flowers may be brought home for study. You will be surprised—supposing that at present you know but a dozen wild flowers by name, and consequently see on your walks but those kinds growing—in what a short time you will know the names of a hundred, and every step of your path through woods, fields, and swamps will disclose to you blossoms that you were never before aware of; how every country roadside, even, will become a long garden, and every riverbank a flower border.

Some of the elementary parts of the blossom will have to be briefly noted here, before we proceed. The flower is the part of the plant which produces seed, and so perpetuates the species. The calyx is that leafy part at the base of the flower which often seems to hold the flower as in a cup. If the calyx is divided, the parts are called sepals. The corolla is the inner cup of the flower, and its divisions are called petals. Inside the corolla are the stamens, each bearing in an anther at the tip the grains of fertilizing pollen dust; and the pistil, with embryonic seeds at the base, the style projecting upward, whereon the pollen grains lodge, to penetrate down the style and fertilize the seeds. Most flowers cannot be fertilized successfully by their own pollen. They need pollen from another blossom of the same species. Hence they have odor and color and nectar, to attract bees and insects. This fertilization of one blossom by another is called cross fertilization. In hothouses, where there are no bees, you will find the men cross fertilizing peach trees by brushing pollen from flower to flower with a squirrel's tail. New flowers are created by brushing the pollen from one variety upon the pistil of another.

DAISY, GOLDENROD, AND ASTER

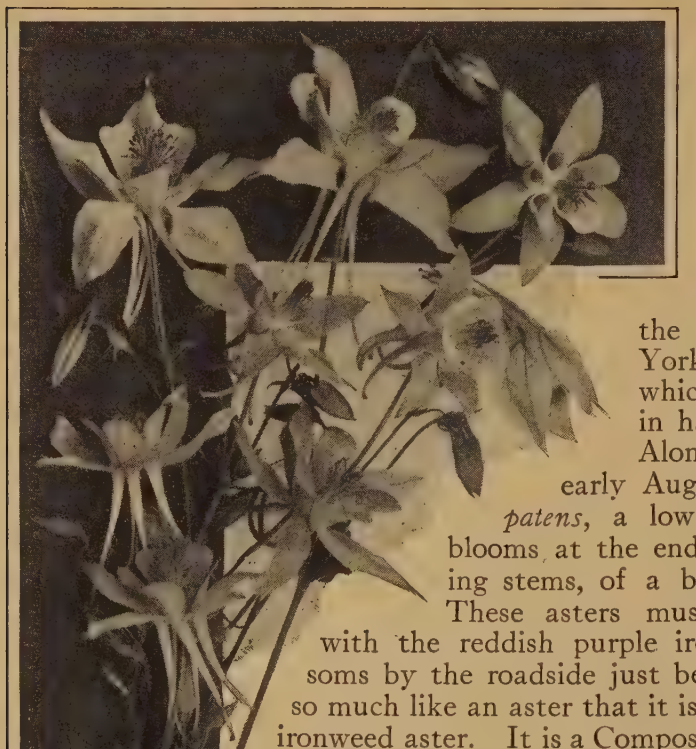
Three of the most conspicuous wild flowers are probably the daisy, the goldenrod, and the aster, all of the Composite* family; and, excepting the violet, they are the best known of our wild flowers. The daisy is not a native of America. It was brought here by the early settlers. But it long since adapted itself to our soil and climate so thoroughly that it stars all our fields in early summer.

The goldenrods and asters, however, are native plants. There is only one aster native to England, for example; while we boast about one hundred and twenty different species, fifty-four of them found in our northeastern states. Perhaps the showiest is the New England aster

*Composites are flowers made up of many tiny blossoms gathered into a close cluster or head so that the cluster seems be a single blossom.

NEW ENGLAND ASTER

The large violet-purple or sometimes pinkish flower-heads of the New England Aster (*Aster Novæ Anglicæ*) are to be seen in the swamps in the late summer



WILD COLUMBINE

The "rock-loving columbine" (*Aquilegia Canadensis*), with its jewel-like red flowers, manages to secure a foothold in the most precipitous and uncertain of nooks

(*Aster Novæ Angliæ*), most often found in swampy places, growing sometimes six or eight feet high, with large, richly violet-purple blooms in great profusion. Another handsome aster is the more pinkish New York aster (*Novi Belgii*), which is much branching in habit, and not so tall. Along dry roadsides in early August grows the *Aster patens*, a low plant, with single blooms at the end of slender branching stems, of a bright bluish purple. These asters must not be confused with the reddish purple ironweed, which blossoms by the roadside just before frost, and looks so much like an aster that it is often wrongly called ironweed aster. It is a Composite, to be sure, but of a different species. There is also a less numerous group of white asters, generally with somewhat smaller blossom heads.

The goldenrod (*Solidago*), which has often been proposed as our American national flower, well deserves the honor, if native blood (or rather sap!) is to be a test. There are eighty species of goldenrod indigenous to our soil. Only one species is native to Great Britain. Most of these varieties so closely resemble one another that only a skilled botanist can distinguish them, and there is scarcely space here to describe even the more obvious sorts. Try, with the aid of your wild flower book, to tell them for yourself when they are making our roadsides and pasture fences a blaze of gold next August. Observe, too, how each bloom-head of the cluster about the stalk is composed of many tiny flowers, both disk and ray; but in this case, unlike the daisy, the ray flowers are also yellow. The goldenrod is a sturdy perennial, and may readily be cultivated. Surely the tall *Solidago Canadensis*, growing in favorable soil six feet high, is as beautiful as any

garden plant, and when a border of these wild flowers is sown along an old fence or stone wall by the roadside leading up to your house, or even along your drive, with asters in front, you have a late summer hardy border, of absolutely native origin, as lovely as any you could buy from a florist's. With proper cultivation of adjoining land, the seeds are not likely to do harm. I have had a goldenrod border six feet from my garden beds for three years now, and it has not spread at all. The lawn mower and hoe see to that.

THE BUTTERCUP

All children know the humble buttercup, which is fully as common close to towns and even large cities as it is in the country. Who has not held it beneath another's chin, to find out if he (or she) liked butter? The buttercup belongs to the Crowfoot family (its botanical name is *Ranunculus*," the Latin word for little frog and also the water crowfoots living with the frogs."—Gray.) The whole family is called *Ranunculaceæ*, and numbers some of our best loved wild flowers.

Among the cousins of the buttercup in the Crowfoot family will be found the trailing clematis, which makes old walls and fences so beautiful with its feather-like, fragrant, white blossoms; the common Virginia creeper; the pretty little white and pink hepaticas, which push up their hairy stems very early in spring through last year's dead leaves in the woods or beside country roads; the anemone, called wind flower by the Greeks; the *aquilegia*, or columbine, which swings its bells from the rocks in June, the little fleshy horns at the base of the petals giving it the name *aquilegia* from their fancied resemblance to the talons of an eagle (*aquila*). Our native northeastern columbine is red. The varieties cultivated in gardens are of various colors, with longer spurs or talons. Some have been brought from the Rocky Mountains, some from Europe, some are hybrids.

WOOD VIOLET

Few wild flowers hold a higher place in our affections than do the violets. The wood violet (*Viola Canadensis*) with its blue-veined white petals flushed with pink outside, is one of the most bewitching of its family

Other garden flowers of the same family as the humble buttercup are peonies and larkspur. Other wild flowers are aconite or monkshood

SHOWY LADY'S SLIPPER

The *Cypripedium spectabile* is one of the most beautiful of American orchids. Its flower is crimped, shell-shaped, varying from a rich pink-purple blotched with white to pure white

(which is cultivated as well as growing wild), the tiny goldthread of the early spring woods, and best of all the so-called cowslip, which isn't a cowslip at all, but a marsh marigold (*Caltha palustris*, Crowfoot family). The marsh marigold grows in the rank grass in spring out of the boggy land beside brook beds or on the borders of flooded meadows. It closely resembles the buttercup, except that it is larger, more fleshy, and more brilliantly golden. Few flowers, wild or cultivated, can match its golden sheen of color, when a bunch of the blooms are massed above their succulent green leaves. No wonder that thousands of pairs of small feet, and some not so small, are wet every spring, when the marsh marigolds are in bloom!

THE WILD GERANIUM

The pale, pinkish purple flowers of the common wild geranium (*Geranium maculatum*) are interesting not alone for their prettiness, but for their kinship to the geraniums of cultivation. The word *geranium* comes from the Greek word for crane, and if you will examine the wild blossom after the fruit has begun to set you will see a long beak rising from the calyx, which so nearly resembles a crane's beak that the flower is sometimes called, by older country folk, "wild cranesbill." The perennial geranium of your mother's flowerpot and garden is first cousin to our wild geranium; but it came from the Cape of Good Hope. Of course, like most cultivated plants, the South African geranium has been artificially hybridized into various sorts. Man has interfered with the selective processes of Nature. Still, it remains a cousin of our pretty wayside geranium which purples the North American woods and roadsides in late spring and early summer.

THE WILD ROSE

Many people regard the rose as the queen of flowers—a view the present writer must admit no sympathy with. The rose of commerce has few charms for him. Its foliage is unattractive, its flowers have too

obvious a fragrance, and they are so palpably overfattened for display that poor Nature is quite forgotten. But with the wild rose it is different. There is a flower for you! There is a flower which is still natural, which still admits its kinship with the pear, the plum, the apple, the humble strawberry, the golden geum high on Mount Washington (living bravely five thousand feet and more above sea level where not a tree can grow), the cinquefoils, the spiræas (such as hard-hack—steeple bush—and meadow sweet).

Practically the only wild rose cultivated in America is the state flower of Illinois, the lovely prairie rose, *Rosa setigera*. Our wild rose of the eastern states is the *Rosa rubiginosa*, or sweetbrier, naturalized from Europe. It has been naturalized, without question, and the lovely pink blossoms, almost always single, though occasionally double, open their hearts by dusty roadsides, and mass into wonderful borders by old walls and fences, where they are frequently backed by the delicate green foliage of the clematis. The small yellow rock-rose (sometimes called frostweed) belongs to the Rock-rose family, and is not a variant of the brier. It usually grows in gravel, blooms in June, and its bright yellow petals fall the next day after the flower opens. Mrs. Dana records that a similar plant, rose colored, is found in the Vale of Sharon, and some botanists believe that our frost flower is the biblical Rose of Sharon.

THE POND LILY

Everyone knows the water lily, or pond lily, as it is more commonly called in New England, the *Nymphæa* (some botanists prefer *Castalia*) *odorata* (the name is obvious enough,—*nymphæ* from the water nymphs, and *odorata* from its sweet smell). In the Great Lakes, however, the far less fragrant *Nymphæa tuberosa* is the common species. Of the same water lily, or *Nymphæaceæ* family, are the yellow pond lilies, or spatterdock, or frog lilies, or, as they are called in England, brandy bottles.

DANDELION

The name of the dandelion (*Taraxacum officinale*) is a corruption of the French *dent de lion*, which means "lion's tooth." It is said that the jagged leaves gave rise to this name

YELLOW ADDER'S TONGUE

This flower (*Erythronium Americanum*), which is sometimes called the dog's tooth violet, is a member of the Lily family. Its flowers are fairly large, and in color are pale yellow marked with purple

Sometimes the two grow together, in still water, where the bottom is muddy. To the same family belong the great Amazon water lily and the immortal lotus flower. There have also been many varieties produced by cultivation, for the owners of large estates to put in their water gardens or hothouses. But the common *Nymphæa odorata*, which grew, and still grows, on Grandfather's mill pond just above the dam, remains as fragrant, as lovely, as any. You used to gather the blossoms from a boat, plunging your bared arm far down between the floating, heart-shaped leaves, to grab the stem which came up from the rootstock buried in the mud on the bottom; or else you cut a long pole, slit the end into a fork, and pushed it out from shore, with patient effort got the stem twisted into the fork, and then pulled. A bunch of pond lilies could always be sold for five cents, at the very least, and how fragrant they made the entire house when placed in a bowl of water on the hall table!

Examine the pond lily carefully, and you will see, without the aid of a microscope, that the calyx is composed of four sepals (or leaves), and the corolla is composed

MOUNTAIN LAUREL

The *Kalmia latifolia* is a most beautiful shrub

of a great number of white petals, these petals gradually growing smaller and merging into the stamens at the center, so that it is hard to say where the petals leave off and the stamens begin. Indeed, the botanists are in doubt whether the petals were once all stamens, or the other way about. But it is generally reasoned that, since a flower can exist without petals, but not without stamens, which bear the pollen, or male cells, the numerous petals of the water lily were probably developed from stamens, in order to attract insects and aid in the work of cross fertilization. You will almost always find insects in the lilies, crawling about and covered with golden pollen dust. Hardy pond lilies, such as our native *Nymphæa odorata*, may easily be cultivated in a tub in your garden; though hardly from seed. You can buy the rootstock, however, from any good seed house or nursery.

The Poppy family (*Papaveraceæ*) is represented in our eastern woods by one common wild flower,—the *Sanguinaria Canadensis*, or bloodroot. There is also the California poppy, native to that state, and one or two less common plants in Pennsylvania and other eastern states. The bloodroot, however, may easily be found in early spring, and identified by its fragile, exquisite white flowers, starry shaped, which push up a few inches above the mold of the wood borders. When picked, the stem oozes (sometimes gushes, in fact) a red juice, which you must be careful to keep off your clothes, as it stains. A milky or colored juice is characteristic of all species of the Poppy family.

SOME ORCHIDS

Space does not permit us here to discuss the peculiar formation of flower which determines an orchid, but only to point out that some of the loveliest orchids are not confined to hothouses, but grow in our native woods and swamps. Among the most beautiful sorts are the showy lady's slipper (which is rather rare, and grows in wet places), the common pink

CARDINAL FLOWER
Lobelia cardinalis

CALIFORNIA POPPY

The California poppy (*Eschscholtzia Californica*), although commonly grown in eastern gardens, confines itself in the wild state to a limited range on the Pacific Coast

lady's slipper, the yellow lady's slipper, the lavender and white showy orchis which blooms in May, the purple arethusa (blooming along marshes in June), the pink adder's mouth, and the purple-fringed orchis (with numerous small fringed blossoms growing in a spike at the top of the stalk). I have found this latter orchid in the damp woods on the slopes of the White Mountains growing literally in gardens during July. Farther south it would bloom a little earlier. The yellow fringed orchis is more brilliant, but also far more rare. The Orchis family is, without doubt, the aristocrat of the flower community (or shall we say it is the family which has the most artistic temperament?), and no joy is quite like that of finding an orchid in the woods.

AMERICA'S MANY WILD FLOWERS

We have still failed to mention, of course, hundreds upon hundreds of wild flowers, even of the common sorts, though we must not fail to refer to the flowering dogwood, which is not a wild flower, strictly, but a tree blossom, but for all practical purposes belongs in this list. Last summer one child alone in my home in the Berkshire Hills gathered a bouquet of over a hundred varieties for our flower show, during the first week in July. We can only mention here a very few of the loveliest blooms, to watch for and learn to know and love.

Princess of the woods in autumn is, of course, the blue fringed gentian; but her sturdier cousin, the blue closed gentian is lovely too, and commoner. Blue vervain and harebells are other exquisite blue flowers. By the side of streams watch for the tall, stately joepye-weed rising above the bank, and along woody roads look for the flowering raspberry, which is almost the color of raspberry juice. Look too for the blue pickerel weed in muddy shallows on the edge of a pond, for the yellow adder's tongue (called dog tooth violet, though it belongs to the Lily family) in the spring woods; and in the spring woods too, in your search for violets, keep an eye out for the lovely white

trilliums (*Trillium grandiflorum*). Sometimes maroon-red trilliums (*Trillium erectum* and *Trillium sessile*), as well as the larger white variety, are common. These bear the pretty name of "wake robin." With care you may dig up a trillium plant, and bring it home into a shady place under trees in your own garden, where it will bloom for you the next season. The trillium and wake robin are native to North America.

We must say a word for the tiny pinkish white blossoms and brilliant red berries of the partridge vine (*Mitchella repens*), so characteristic of our native woods (though it is also found in Mexico and Japan), and for the pale yellow richness and silvery foliage of the jewel weed (Geranium family), which borders so many of our streams and moist roadsides. Alas! a book is none too long to dilate upon the various wild flowers of America, which are ignored only because they are not grown in gardens. To know them you must go to them, and then their shy beauty, in their native setting of woods and streams and moss and grass, will repay you a hundredfold.

EVENING PRIMROSE
Œnothera Speciosa

SUPPLEMENTARY READING

FIELD BOOK OF AMERICAN WILD FLOWERS
By F. Schuyler Mathews.
G. P. Putnam's Sons, New York. A short description of their character and habits, a concise definition of their colors, and incidental references to the insects which assist in their fertilization.

HOW TO KNOW THE WILD FLOWERS
By Mrs. William Starr Dana.
Charles Scribner's Sons, New York. A guide to the names, haunts, and habits of America's wild flowers.

ACCORDING TO SEASON *By Mrs. William Starr Dana.*
Charles Scribner's Sons, New York. Talks about the flowers in the order of their appearance in the woods and fields.

NATURE'S GARDEN *By Neltje Blanchan.*
Doubleday, Page & Co., Garden City, New York. An aid to knowledge of our wild flowers and their insect visitors.

WAKE-ROBIN *By John Burroughs.*
Houghton, Mifflin Co., Boston.

WILD FLOWERS OF THE NORTHEASTERN STATES
By Ellen Miller and Margaret C. Whiting.
G. P. Putnam's Sons, New York. The wild flowers are drawn and carefully described from life, without undue use of scientific nomenclature.

HARPER'S GUIDE TO WILD FLOWERS
By Caroline A. Cruvey.
Harper & Brothers, New York. A complete guide, with plates in color.

RECREATIONS IN BOTANY *By Caroline A. Cruvey.*
Harper & Brothers, New York.

HIGHWAYS AND BYWAYS *By William Hamilton Gibson.*
Harper & Brothers, New York.

WILD LIFE IN ORCHARD AND FIELD
Harper & Brothers, New York. *By Ernest Ingersoll.*

Mr. Eaton calls attention to the great fact of fertilization in flowers when he states that flowers need pollen from another blossom of the same flower in order to fertilize, and he adds, "Hence they have odor, color, and nectar to attract bees and insects."

Mrs. William Starr Dana treats this fact very beautifully. Ingenious devices, she says, are resorted to by various flowers in order to fertilize. Many flowers make themselves attractive to the insect world by secreting within their dainty cups little glands of honey, or, properly speaking, nectar—for honey is the result of the bee's work.

A MUTUAL SERVICE

Bees and clover making a practical business deal. The bees carry the pollen from one clover to another, thus fertilizing the flower. The clover pays the bees for the service in honey

"But this nectar fails to induce visits unless the bee's attention is first attracted to the blossom, and it is tempted to explore the premises; and we now observe that those flowers which depend upon insect-agency usually advertise their whereabouts by wearing bright colors or by exhaling fragrance. It will also be noticed that a flower sufficiently conspicuous to arrest attention by its appearance alone is rarely fragrant."

★ ★ ★

When the bee alights upon a blossom and thrusts its head into the heart of a flower to extract the nectar, it strikes the stamens and thus powders its body with pollen. Then it flies away to another blossom of the same kind, and this pollen is brushed upon the pistil of the second and thus fertilizes it, making new seeds. So the flower gives its treasure to the insect, in return for which the insect assists in propagating the species of that flower.

The flowers know best how to attract the insects that serve them, and they attract them with blandishments that are quite human. The flowers which depend upon night-flying insects for their pollen make themselves conspicuous by wearing white or yellow, and they also announce their presence by exhaling perfume. It is because of this that so many white flowers are fragrant.

"We notice," writes Mrs. Dana, "that some of these night-fertilized flowers close during the day, thus insuring themselves against the visits of insects which might rob them of their nectar or pollen, and yet be unfitted by the shape of their bodies to carry on their fertilization. On the other hand, many blossoms which are dependent upon the sun-loving bees close at night, thus securing the same advantage."

★ ★ ★

There are, too, groups of flowers that use other agents than bees to carry out the work of fertilization. There is the class of flowers which invites insect visitors not by attractive colors and alluring fragrance, but, as Grant Allen puts it, by deceiving flies through their resemblance to decomposed meat, imitating the color as well as the unpleasant odor. And there is the species that possesses an ingenious mechanism for scattering its seed by electrically bursting capsules. Another group has a deft arrangement of silky sails which waft its seeds. And another puts forth bright berries which temptingly invite the hungry winter birds to peck at them until their precious contents are released.

FLOWERING DOGWOOD

© 1914. BY THE MENTOR ASSOCIATION, INC.

FROM A WATER COLOR—BY ANNA LINDNER

FLOWERING DOGWOOD (*Cornus florida*), really a tree and not a wild flower, is the subject of one of the color pictures illustrating "American Wild Flowers."

FLOWERING DOGWOOD

Monograph Number One in The Mentor Reading Course

WHEN the Connecticut farmers think they hear the first brown thrasher in April advising them to plant their indian corn, reassuringly calling "Drop it, drop it—cover it up, cover it up—pull it up, pull it up!" they look to the dogwood flowers to confirm the thrasher's advice before taking it. The dogwood in early spring is a splendid sight when its white, petal-like flower leaves cover the almost naked branches and shine gloriously amid the tender, budding leafage of wood and copse.

The different members of the Dogwood family are important factors in the wonderful pageant that delights our eyes along the country lanes every spring. Flowering dogwood is a tall shrub and often a tree. Nurserymen sell enormous numbers of these small trees to be planted on lawns. When the buds begin to swell in the spring, the reddish purple, scalelike bracts of the dogwood expand, revealing a thousand or more tiny green flowers clustered within; for the large, white, petal-like parts with notched, tinted, and puckered lips into which these reddish bracts speedily develop are not the true flowers at all. They are mainly appendages round the real ones, placed there like showy advertisements to attract customers.

The dogwood prefers to dwell in the woodlands, among rocky thickets and along wooded roadsides. Its flowering season is from April to June; but in the summer it has a second flowering, this time a wealth of bright red, clustered berries, and in the autumn it blazes forth in a third glory of color. The leaves turn scarlet and make the dogwood resplendent in the bright October woods.

The dogwood grows from Maine to Florida, and as far west as Texas. It is a slow grower. For this reason it is more lasting than the flowers that grow quickly.

The name of the dogwood is borrowed from a small European tree related to it, from whose bark a healing wash for dogs used to be extracted. The Latin name *Cornus* was given to it from *Cornu*, meaning "the horn," in relation to the hardness of the wood. The bark of the round-leaved dogwood, which is a relative of our flowering dogwood, has been considered a powerful tonic. The Chinese peel its twigs and use them for whitening their teeth. It is also said that the Creoles owe the dazzling beauty of their teeth to this same practice.

Even before the dogwood leaves fall in the autumn the round buds for next year's bloom appear on the twigs. The supposed flowers of the dogwood serve to attract insects, by making the tiny real flowers very conspicuous. They also provide a platform upon which flying creatures may alight, so that they may search easily for, and suck up, the nectar from the very bottom of the yellow flower vases. In this way insects distribute the pollen.

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

© 1914. BY THE MENTOR ASSOCIATION, INC.

BUTTERCUPS AND WILD GERANIUM FROM A WATER COLOR—BY ANNA LINDNER

BUTTERCUPS (*Ranunculus acris*), and Wild Geranium (*Geranium maculatum*), familiar friends of field and roadside, are the subject of one of the color pictures illustrating "American Wild Flowers."

BUTTERCUPS AND WILD GERANIUM

Monograph Number Two in The Mentor Reading Course

THE buttercup has many names. It is sometimes called the tall crowfoot, the king cup, the cuckoo flower, the gold cup, the butter flower, or the blister flower; but everyone who has ever held one of these shining, golden flowers under his chin, to test his fondness for butter, knows it by its simple name of buttercup. Of all the glorious panoramas spread before us by the changing seasons, that of a meadow yellowed with the bright corollas of the buttercups is the most glorious. But the glitter of the buttercup, which is as nothing to the glitter of a golden dollar in the eyes of a practical farmer, fills him with wrath when this little immigrant from Europe takes possession of his pastures.

The flower of the buttercup is a bright, shining yellow, about one inch across. It grows in meadows and fields and along the roadside. It flowers from May to September, and is distributed throughout Canada and the United States, being most common in the North. The petals of the buttercup are as if painted with oil colors on the inside, while the outer surface is of the usual glossless yellow of yellow flowers.

Cattle will not eat the bitter plant of the buttercup. This flower family secretes poisonous or bitter juices for self-preservation, and a cousin of the buttercup, the garden monkshood, even stoops to murderous practices. One should not bite the buttercup's stem and leaves; for they are capable of raising blisters.

The wild geranium is sometimes called the wild cranesbill. It has a delicate flower, pale or deep magenta pink, or quite light purple. Its stem is erect and hairy. From its fruit, a slender capsule pointed like a crane's bill, it gets its alternative name. In maturity this ejects seeds elastically far from the parent plant. The wild geranium lives in the open woods, thickets, and along shady roadsides. It blooms from April to July; but it is at its prime in May. It is native almost everywhere in eastern North America, from Newfoundland to Georgia. America has no wild flower that is more closely identified with the spirit of its forests than this one. In cultivation the wild geranium languishes and seems out of place. Its daintily cut leaves and pretty, rose-purple flowers lose half their charm when removed from their native setting of virgin soil and forest shade.

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

WHITE DAISIES

© 1914, BY THE MENTOR ASSOCIATION, INC.

FROM A WATER COLOR—BY ANNA LINDNER

WHITE DAISIES (*Chrysanthemum Leucanthemum*), little usurpers of the fields which are dear to the heart of everyone, are the subject of one of the color pictures illustrating "American Wild Flowers."

WHITE DAISIES

Monograph Number Three in The Mentor Reading Course

EVERYTHING depends on the point of view. The flower that poets rave about and is dear to everyone's heart, is the abomination of the thrifty farmer. This is the common white daisy. When vacation days are here, and happy children scamper in the meadows, when pretty maids tell their fortunes by the daisy petals, when bobolinks are nestling among the timothy and clover, and when the world is everywhere full of sunshine, the daisy comes. It stars the June meadows with its gold-centered blossoms, which delight the eyes of the beauty-lover, but make sore the heart of the farmer. For the "white-weed," as the farmer calls it, is hurtful to pasture land and difficult to eradicate.

The daisy is a tramp; but it is of the same family as the aristocratic chrysanthemum of garden and conservatory. It owes much of its fame to being often taken for a humbler but more delicately beautiful flower, the true English daisy. This true daisy—"the wee, modest, crimson-tippit" flower—is the *Bellis perennis* of England. This was first called "day's eye," because it closed at night and opened at dawn,—

"That well by reason man it call may
The Daisie, or else the eye of the day,"—

as the old English poet, Chaucer, wrote.

Our daisy in England is called "ox-eye" and "moon daisy"; in Scotland, "dog daisy." The flower of the daisy is made up of a number of little yellow disk florets. These are surrounded by white ray florets. The leaves are mostly oblong in outline, coarse-toothed, and divided. The daisy lives in meadows, pastures, roadsides, and waste land. Its flowering season is from May to November, and it is distributed throughout the United States and Canada, not being so common in the South and West. The daisy belongs to the largest of all botanical families. This is the Composite family, which includes ten thousand different plants.

The daisy is not a native of America, but was brought from the Old World by early colonists. The daisies had a hard time in Europe. Weeds do not have so much of a chance to spread over there as they do in the New World. Once released from the harder conditions of struggle at home,—the seeds being brought in among the ballast of freight ships or hay used in packing,—they found life easy and pleasant, and to make up for lost time they increased a thousandfold. They are among the most easily fertilized of flowers. Because they are among the most conspicuous, and offer to their visitors of the insect world countless cups of refreshment that may be drained with little loss of time, almost every bug on wings alights on them sooner or later.

Their Latin name, *Chrysanthemum Leucanthemum*, is from the Greek, and means "golden flower."

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

WHITE WATER LILY

© 1914, BY THE MENTOR ASSOCIATION, INC.

FROM A WATER COLOR—BY ANNA LINDM

WHITE WATER LILY (*Nymphæa odorata*), the queenly flower of the summer ponds that everybody knows, is the subject of one of the color pictures illustrating "American Wild Flowers."

WHITE WATER LILY

Monograph Number Four in The Mentor Reading Course

EVERYBODY knows the water lily. It calls for little description. Many of us hold in our memories golden mornings devoted to its quest. Every time that we take a railroad journey in the summer we pass many a pool on whose shadowy surface the queenly water lily floats placidly. And even in the cities dark-eyed little Italians peddle this fragrant bloom, with its long-stemmed, fragrant flowers, about the streets.

The flowers of the water lily are pure white or pink-tinged, deliciously fragrant. The petals are of indefinite number, overlapping in many rows. The leaves are nearly round, slit at the bottom, shiny green above, and reddish and hairy below, and from four to twelve inches across. The rootstock—which is not the true stem, however—is thick and very long. The water lily lives in still water, ponds, lakes, and slow-running streams. It flowers from June to September, and is distributed from Nova Scotia to the Gulf of Mexico, and as far west as the Mississippi River.

The white water lily is rooted in the mud at the bottom of the pool, and is less frequently seen than its relative, the yellow water lily. In many places both may be found in the same water.

The white flowers of the water lily are often five inches in diameter when fully developed. They open in the morning and close at noon or a little later.

The white water lily belongs to the same family as the sacred lotus of Egypt, India, China, and Persia. From the lotus Brahma came forth. Buddha, too, has the lotus for his symbol.

It is very simple to cultivate water lilies. The best way is to secure the roots as early in the spring as possible, and first deeply cover them with a good rich loam spread over the bottom of a sunken tub to a depth of six or eight inches. After this has been filled with water and kept filled during the summer the water lilies require no attention until autumn. They grow and blossom freely. Nothing brings more birds about the house than one of these little water gardens, and the number of harmful insects that these birds destroy would alone compensate the householder for the cost of a shallow concrete tank.

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

SWEETBRIER ROSE, YELLOW ROCK ROSE AND WHITE ASTERS

© 1914, BY THE MENTOR ASSOCIATION, INC.

FROM A WATER COLOR—BY ANNA LINDN

SWEETBRIER ROSE (*Rosa rubiginosa*), Yellow Rock Rose (*Helianthemum Canadense*), and White Asters (*Aster devaricatus*), all attractive and well known flowers, are the subject of one of the color pictures illustrating "American Wild Flowers."

SWEETBRIER, CANADA ROCK ROSE, AND WHITE WOODLAND ASTER

Monograph Number Five in The Mentor Reading Course

PERHAPS no flower combines so much rustic wildness of beauty with the fondness for dwelling near human haunts as does the sweetbrier or eglantine. One of the loveliest of roses, it has come to us from Europe, and has long made itself at home in the New World. It is remarkable for its sweet-scented foliage, which is reminiscent of the fragrance of green apples, and for its long, arching stems, which are beautiful with their compactly set clusters of pure pink bloom.

The flowers of the sweetbrier are somewhat small, pink, and clustered along the main stem upon short stalks. Its height is from four to six feet, and it is common everywhere from Tennessee and Virginia northward.

The fragile, bright yellow flowers of the rock rose or frostweed are found in gravelly places in early summer. Only for a day, however, and that must be a bright, sunny one, does the solitary frost flower expand its delicate yellow petals. The next day its petals fall, and another flower expands in its place.

In the fall, the morning after the first frost, if we examine the base of the stem of the rock rose, we find the bark cracked and crystals of ice protruding. The pressure of the sap within the stem splits the bark, and as it flows out it is frozen into tiny icicles. It is in miniature that terror of the householder, bursting water pipes. For this reason the rock rose is often known as the frostweed.

The flower of the rock rose is solitary, and is about one inch across, with showy, yellow petals. The stem is from three inches to two feet high. Its leaves are oblong in shape. The rock rose inhabits dry fields and sandy or rocky soil. It flowers from May to July, and is distributed from New England to the Carolinas, and as far west as Wisconsin and Kentucky. It is a rather stiff plant, and is completely covered with brown, grayish hairs. An odd thing about it is that it produces two kinds of flowers. The earlier ones are large, with showy, bright petals and many stamens. These are more ornamental than useful, not often producing seeds. The later ones are small, in clusters, often without petals, and usually fertile.

In the Vale of Sharon a nearly allied rose-colored species abounds. This some botanists, who have traveled in that region, believe to be the Rose of Sharon that Solomon has celebrated.

The white woodland aster is a small white aster, not showy, but common in thin woods. It inhabits dry, open woodlands, thickets, and roadsides from August to October. Its brittle, zigzag stem is about two feet high and branches at the top. Only a few white rays surround the yellow disk of the flower. It is distributed from Canada southward to Tennessee. With age the disk flowers turn madder purple.

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ASTERS AND AMERICAN GOLDENROD

1914. BY THE MENTOR ASSOCIATION. INC.

FROM A WATER COLOR—BY ANNA LINDN

ASTERS (*Aster*) and American Goldenrod (*Solidago*), which combine to deck the early autumn landscape with regal splendor, are the subject of one of the color pictures illustrating "American Wild Flowers."

PURPLE ASTERS AND AMERICAN GOLDENROD

Monograph Number Six in The Mentor Reading Course

THE purple aster is a member of the Composite family. In the last days of summer, when Mother Earth is getting ready to yield to the frosty embrace of early fall, when

"The maples redden in the sun,
In autumn gold the beeches stand—"

then the asters bloom in field and woodland. It is fit that their royal color should deck the earth in the autumn season, when the apple trees are yielding their ruddy fruit and the yellow corn stands ready for the gatherer in its generous ripeness.

The stem of the purple aster is tall, usually four to six feet high. It is sometimes purple, and for this reason this aster is often termed the purple-stemmed aster. Its leaves are rather long, and sparingly and coarsely toothed. The flowers are about the size of a silver quarter, or a little larger. Their color is light violet or light lilac purple. The purple aster grows in moist or swampy ground, and blooms as early as July or as late as November. There are many varieties.

There are about eighty species of goldenrod native to the United States. Many of them are difficult of identification. When these beautiful golden flowers transform whole acres into fields of gold, and the purple asters add the final touch of imperial splendor to the autumn landscape, then indeed it is a pleasure to roam the fields. To name all the species of goldenrod would be useless. It is well to know only the more conspicuous varieties.

Solidago Canadensis blooms early in August. It has a tall, rough stem from three to six feet high, and small flower-heads clustered along the branches, which spread from the upper part of the stem. Then there is the dusty goldenrod, *Solidago nemoralis*, which has a grayish look, with bright yellow flowers. The seaside goldenrod, the *Solidago sempervirens*, is a showy, beautiful plant of vigorous growth. Its yellow flower-heads and thick, bright green leaves make brilliant the salt marshes, sand hills, and rocky shores of the Atlantic coast every August. The partly whitish flower-heads of the silver-rod, the *Solidago bicolor*, are a departure from the family habit. The *Solidago cæsia*, or blue-stemmed goldenrod, is a wood species and among the latest of the year. It puts forth its bright clusters for nearly the whole length of its stem, long after many of its brethren look like brown wraiths of their former selves.

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

GOTHIC ARCHITECTURE

By CLARENCE WARD

Professor of Architecture, Rutgers College

THE MENTOR

DEPARTMENT OF FINE ARTS

AUGUST 1, 1914

BEAUVAIS CATHEDRAL

Detail of the rose window

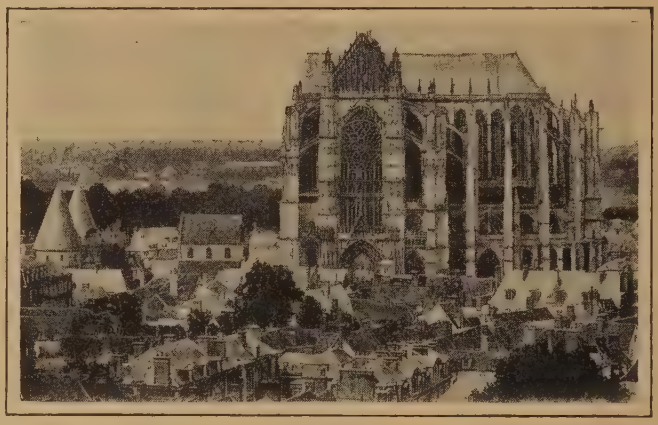
MENTOR GRAVURES

THE CATHEDRALS OF

COLOGNE
CHARTRES
RHEIMS
BOURGES
GLOUCESTER
LINCOLN

IN the entire field of architectural history there is no style which is the equal of Gothic architecture. Egyptian buildings may impress the beholder with their size and color, Greek temples with the perfection of their proportions and the pure beauty of their sculpture, Roman monuments with their lavish decoration and the tremendous daring of their builders; but in none of them is there a fraction of the emotional power which lies in the Gothic cathedral. Gothic architecture is the very embodiment in stone and glass of all that is noblest in human faith. It is the concrete expression of the hopes and fears of Christianity. That this is so, is due in no small measure to the historical conditions in the midst of which it attained its growth.

France was the birthplace of the style; but it was not a France of peace and civilization, as one might expect. Rather, it was a country given over to petty strife among its nobles and to lawlessness in its cities. Yet, in the midst of conditions such as these, it is a strange fact that religion was supreme, and that the power of the church reached the highest point to which it has ever attained. It was this religion which led men, whose homes could scarcely have been better than hovels, to bend their backs to the

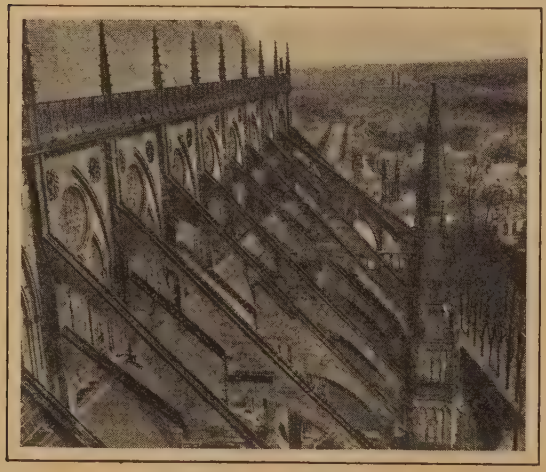


BEAUVAIS
The Cathedral from Saint-Étienne

task of erecting churches which remain to this day the wonder of all eyes. It was not a religion of faith, however, so much as one of fear, which produced the condition of mind necessary to bring men to such a task as this. It was the fear of punishment in the future life, and the desire to lessen or escape this fate, which was largely instrumental in leading men and women to harness themselves to carts and allow their bodies to be whipped by zealous priests as they hauled the stone and wood for building such a cathedral as that of Chartres (shahrtr). It was the same fear which led the warlike nobles, who even dared attack the bishops of the church, humbly to contribute land and money toward cathedral building when they were threatened with excommunication if they did not make amends for warring among themselves or against the church's ministers.

BEGINNINGS OF GOTHIC ARCHITECTURE

Although the product of such religious conditions, it must not be thought that Gothic architecture sprang full grown from the soil. The thirteenth century, in which it reached its bloom, was preceded by hundreds of years of experiment, during which the Christian builders of France were laboring to erect larger and more beautiful churches from very simple beginnings. It is a long step, for example, from the tenth century nave of the cathedral of Beauvais (bo-vay′) to the choir of the same church, and in between the two there lie three centuries of progress. The first two constitute the period known as Romanesque.



BOURGES CATHEDRAL
Showing the window tracery and buttresses

The greatest problem which the Romanesque builders set themselves to solve was how to cover their churches of ever increasing size with roofs, or rather vaults, of stone, which would check the disastrous fires which were constantly destroying the roofs of wood. After many more or less unsatisfactory experiments, the builders of the early twelfth century finally solved this vaulting problem. Its solution lay in what is known as the ribbed vault. This consisted in the construction of a series of arches, some across the church, some diagonally between these transverse arches, in such a manner that a skeleton of stone was formed above the entire building. Upon this skeleton panels of light masonry were laid, and the whole space inclosed. It is this ribbed vault, with its many structural and decorative possibilities, which forms the keynote of Gothic architecture. With it came the introduction of the pointed arch, which is so often erroneously thought of as the mark of Gothic, but which is really only a byproduct of the style.

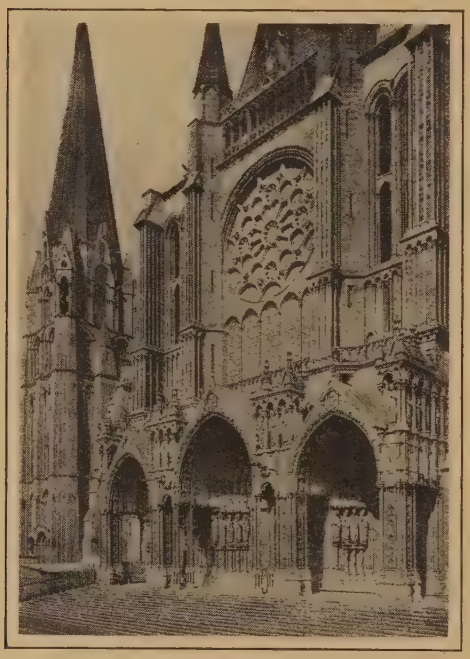
CHARTRES CATHEDRAL
The royal portal

CHARTRES
Detail of the royal portal

As the builders became more skilful in constructing the vault, they next turned their attention to the problem of raising it higher and higher above the ground, in order to obtain more lofty church interiors with increased window space. This introduced the question of supports; for the higher the vault was raised the more difficult it was to meet its pressures against the church walls. To offset this thrust, the builders evolved flying buttresses, those great half-arches of stone which appear in long rows above the side aisle roofs of almost every Gothic church.

The vaults thus raised, and the windows thus increased in size, the problem of how to fill them with glass now presented itself. They were so large that the previous method of using a single sheet made up of small pieces of painted glass was no longer safe, since the enlarged expanse would have been in constant danger of destruction from the pressure of the wind. So the builders found it necessary to subdivide the windows. This they did with stone bars or mullions, which mullions form what is known as tracery.

In the earlier churches like Bourges (boorzh) and Chartres the bars between the openings are heavy, almost like a part of the wall itself, and the tracery which they form is known as plate tracery, since a window thus divided has the appearance of a number of openings of different shape cut through a plate of stone. Later the mullions were reduced in size and often richly molded. This constituted bar tracery. In its use the windows were subdivided into patterns of most varied and beautiful design. In the best period these designs are made up of simple geometrical curves, as at Rheims (reemz; French, rongs), and the tracery is known as geometric bar tracery. Later many compound curves were introduced, as in the transept of Beauvais, and the tracery is known as flamboyant or curvilinear. Finally, in the last Gothic period in England, the bars were placed largely in horizontal and perpendicular lines, and the tracery is therefore termed rectilinear or perpendicular. Tracery is thus an important factor in determining the period of Gothic to which a church belongs.



CHARTRES
The south portal

With this account of the ribbed vault, the flying buttress, and tracery, the three chief principles of Gothic construction, it is now possible to turn to some of the churches themselves and get an idea of their actual appearance, as well as a little insight into the marvelous decoration which accompanies their structural design.

CHARTRES

Notre Dame (no'tr dahm) at Chartres is one of the earlier examples of French Gothic architecture. Like most of the great cathedrals, how-

BOURGES CATHEDRAL
The nave

ever, it was many years in building and many times altered in one part or another. This is well illustrated in its west front, or façade, the lower part of which, together with the south spire, is very early Gothic, and dates from the twelfth century, while the spire to the left is flamboyant, and dates from 1507-1513. These towers have been much admired, especially the older one, which, though severe in its lines, shows remarkable skill in the manner in which a square base has been carried up into an octagonal spire.

Taken as a whole, the façade is rather plain. Gothic decoration is only beginning to unfold its richness here. The circular window is, however, a most pleasing example of plate tracery, and a closer view of the three central doorways will reveal a wealth of sculpture and carving. A careful study of this sculpture is worth while. It forms a part of the building, and is not in any sense extraneous decoration. It portrays in the clearest possible manner the purpose for which the building was erected. The figures carved in such profusion around these doors provided a Bible for the thousands of people of their day, who could not read a printed page. The long, slender statues are kings and queens, prophets and saints, of the Scriptures. Above their heads the little figures in the capitals of the shafts depict scenes from the life of Christ; while above the central door sits the Master himself, the Book of Life in His hands, the symbols of the four evangelists around Him.

To be sure, the figures are somewhat crude, almost laughable if you will; but remember that they are early works belonging just at the threshold of Gothic art. Moreover, a certain amount of their stiffness is due to a very proper feeling on the part of their sculptors that these figures should harmonize with the archi-

BOURGES CATHEDRAL
Side aisle of the nave

tectural lines of the building on which they are placed. When this fact is taken into consideration, and when a thorough study is made of its hidden as well as of its outward meaning, this sculpture may be more fully appreciated and understood. Far finer work was to be done in the thirteenth century, and fortunately Chartres may boast of some of the best in its north and south porches.

RHEIMS CATHEDRAL
The north side

The interior of the cathedral is less pleasing than that of a number of other French Gothic churches. It may boast, however, some of the finest painted glass in the world, which, like the sculptures of the exterior, affords to the beholder a complete series of Bible scenes, written that all may read.

RHEIMS
Flying buttresses

BOURGES

The cathedral of Bourges is almost contemporary with Chartres, dating in the main from the early thirteenth century. Compared to such later churches as Amiens (ah-mee-ahng′) and Rheims, its exterior is somewhat plain; but it has the distinction of being unbroken by a transept, and its continuous line thus gives a good idea of the length and height of one of these Gothic marvels. Although ornamented with little sculpture or carving, this flank does not lack a decorative character; for the simple plate tracery in the windows and the long rows of flying buttresses, with their play of light and shade and line, give it a most pleasing appearance.

The interior is even more impressive. It is with a sense of awe that the visitor beholds the length and breadth and height of this great church. It is truly a House of God, and one worthy of His worship. Down the length of the nave for more than 300 feet run long rows of lofty piers,

with slender shafts along their faces rising to support those tremendous vaults of stone 125 feet above the floor. And there beneath the vaults are windows, some of them filled with glorious painted glass of the thirteenth century, depicting in color in the interior of the church the Bible stories so beautifully wrought in sculpture on the exterior of the portals. If the arches between the nave and aisles seem a little high in comparison to the size of the windows above them, there is compensation for this in the resulting loftiness of the aisles, each with its own row of windows beneath the vaults, which thus seem borne upon a wall of glass, or rather suspended by some invisible hand above the church.

COLOGNE CATHEDRAL
From the west

RHEIMS

The early type of Gothic façade has been seen at Chartres. A more developed form may be seen at Paris, and still a richer example at Amiens; but for sheer decorative beauty the front of the cathedral of Notre Dame at Rheims outranks all which either preceded or followed it. It is exquisite from the ground to the top of its traceried towers. Unfortunately these have never received their spires; but they are almost perfect without them. Geometrical tracery of the richest character may be seen in the great rose win-

COLOGNE
Intersection of choir and transept

COLOGNE
Interior of the cathedral

BEAUVAIS CATHEDRAL
The interior

dow, in the belfry openings, and in the spaces above each of the three doors. The latter are decorated with a wealth of sculpture; while hundreds of statues, beneath beautifully wrought canopies, may be seen in other parts of the church. That the reader may have some idea of the size of such a cathedral as this, it may suffice to say that the central portal alone is nearly fifty feet in width and over seventy-five feet high, sufficiently large to cover beneath its arches a five or six-story building.

A side view of the church is no less impressive. It dominates the city at its feet, not merely by its size, but by the beauty of its proportions and its decoration. Had it been finished as planned, there would be seven great towers rising above its roofs; but unfortunately the dream of the original builders was never realized. Nevertheless, the beautiful pinnacled buttresses, the traceried windows, and the splendid parapet which crowns the walls render this perhaps the finest exterior in France. Climbing to the roof and walking beneath the buttresses, one realizes the intricate structural character of this Gothic architecture, as well as its tremendous scale.

COLOGNE

This sense of size is even more pronounced when one stands before the cathedral of Cologne (ko-lone′). Furthermore, Cologne is the only great cathedral which is complete. Unfortunately, however, it does not date entirely from the Gothic era; for the nave and spires were built in recent years, though in true Gothic style. This may not detract from the impression which the church produces; but it cannot fail to detract from its appeal to the emotions, and this is one of the most important possessions of the truly me-

LINCOLN CATHEDRAL

dieval church. Although in Germany, Cologne is French as far as architecture is concerned, and its builders were evidently inspired by the cathedral of Amiens, which was just being completed as that of Cologne was begun. Its choir thus dates from the close of the thirteenth and the early fourteenth centuries; in other words, from the end of the best Gothic period.

Beautiful as is its exterior, the interior of the cathedral is even more worthy of admiration. If Bourges and Rheims have given the reader a sense of size and of building skill, what shall be said of this church, whose total length is over 450 feet, whose vaults rise 150 feet above the floor, and yet whose walls have been almost entirely replaced by open arches and vast sheets of glass?

YORK MINSTER
The Five Sisters Window

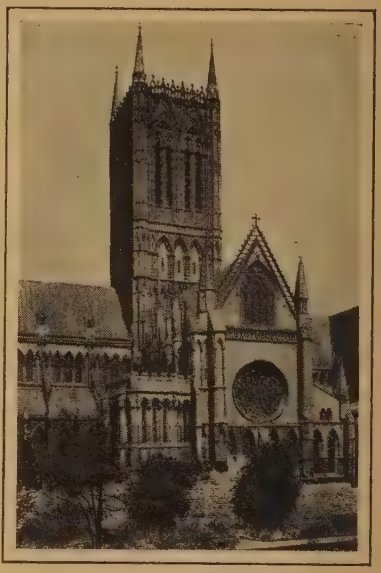
AMIENS AND BEAUVAIS

Only two Gothic churches can compare with Cologne. One is Amiens, which has the advantage over its rival of possessing far more and finer sculptural decoration and none of it new, but all the product of the religious fervor of the Middle Ages. The other is Beauvais.

LICHFIELD CATHEDRAL

And this is a fitting church to close an account of Gothic architecture in France; for it is not only the loftiest Gothic church in the French style, but its transepts date from the early sixteenth century, and illustrate in an admirable manner that last phase of Gothic known as flamboyant. The most striking feature of this period is the S-like curve used in arches, tracery, and decoration. This may be clearly seen in the great windows above the transept door. Unfortunately the cathedral of Beauvais is only half a church; for its nave was never built. Its choir, however, is quite as beautiful as those of Amiens and Cologne.

THE GOTHIC STYLE IN ENGLAND



LINCOLN CATHEDRAL
South transept

The Gothic builders of England never strove for such height as that attained at Amiens or Beauvais. When compared with contemporary French examples, the English Gothic cathedrals will generally be found to afford many contrasts in style and decoration. They are, as a rule, longer, but much lower, the loftiest having a height of but a hundred feet in the interior. Perhaps because of this lowness the English builders made far less use of the flying buttress than the French, depending for the stability of their vaults upon the strength and thickness of the walls. The vaults, too, vary greatly from the French, in that they usually have a large number of ribs, most of them serving a purely decorative purpose. The façades of the English cathedrals are also quite different; for they are likely to be screen walls, as at Lincoln, Salisbury, or Ripon; sometimes flanked with towers, but rarely bearing much relation to the church behind them. English doorways are small, proportioned rather according to their purpose than to the rest of the church façade, and sculptural ornament is not very common.

GLOUCESTER CATHEDRAL
The east choir

Nevertheless, the English cathedrals have a charm which is all their own. Many of them are situated in the midst of broad green fields instead of among the crowded houses of a great city, and their long, low lines are in true accord with such pastoral surroundings. Moreover, they have a glorious feature in their central towers, a feature seldom found in France. Sometimes these towers are crowned with spires, as at Salisbury and Lichfield; but more often they are square at the top, with graceful pinnacles and parapets, as at Lincoln, Gloucester, and Canterbury.

The windows play an important part in determining the period of English Gothic to which a particular church belongs. When they are long and slender, with no tracery

at all, but with an arch at the top shaped like the head of a lance, they date from the Early English or lancet period; when bar tracery of geometrical or curvilinear type is used, the period is the Second English or decorated; and when the mullions which divide the windows are perpendicular to one another, the window belongs to the last period of English Gothic, the perpendicular or rectilinear.

Many English cathedrals have portions dating from all these periods, and very often from the preceding Romanesque as well. Lincoln, for example, is largely lancet; but its tower is geometrical, the rose window of its south transept curvilinear, and certain chapels added to the church are perpendicular. Gloucester still possesses many Romanesque portions dating from the twelfth century; but its choir was one of the first works of the perpendicular period, and from the east the cathedral appears to be entirely in this style.

MILAN CATHEDRAL

It has been necessary to compress this account of Gothic architecture into a very few pages, and the style as it appears in Italy, Spain, and elsewhere has been purposely omitted. These and other countries possess Gothic churches of most imposing size and beautiful appearance, as, for example, the cathedral of Milan; but they will readily be recognized as Gothic by those familiar with the principles of the style as developed in France and England.

SUPPLEMENTARY READING

MEDIEVAL ARCHITECTURE (Vol. II.) *By Arthur Kingsley Porter.*

GOTHIC ARCHITECTURE (Rather technical.) *By Charles H. Moore.*

HANDBOOK OF ENGLISH CATHEDRALS *By Mrs. Van Rensselaer.*

GOTHIC ARCHITECTURE IN ENGLAND *By Francis Bond.*

ENGLISH CHURCH ARCHITECTURE Two vols.) *By Francis Bond.*

A SHORT CRITICAL HISTORY OF ARCHITECTURE *By H. H. Statham.*

A HANDBOOK OF ARCHITECTURAL STYLES *By A. Rosengarten.* Translated from the German by W. Collett-Sandars.

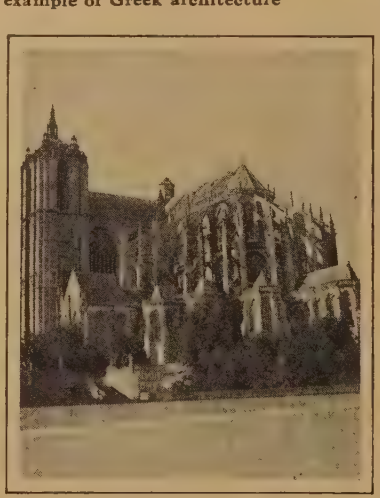
We are told that architecture is not an easy subject to treat in a popular way. Why is this? At first thought it seems as if architecture should not be more difficult for popular treatment than any other department of art. As a matter of fact, however, we do not know of anyone who has treated architecture in a simple, primer-like manner. The Mentor desires to make the meaning of architecture plain and simple to the reader who knows little of it. We begin with Gothic architecture because this style and that of the Classic are two great distinctive styles of architecture. Later on we are going to take up architecture in America and tell something about the origin of the architectural forms in some of the modern buildings, the skyscrapers, the city and country mansions.

TEMPLE OF POSEIDON
Typical example of Greek architecture

★ ★ ★

And now just a few words about Classic and Gothic architecture. Of course, as you know, Classic architecture came first. Naturally this was not the first architecture in the world, for ever since mankind graduated from the cave-man stage the race has been building structures of some sort. The architecture of China and Egypt dates far back in antiquity, and it is most dignified and impressive. But the architecture of the Greeks is of all the ancient architectural styles the one that we look back to today for perfection of beauty in line, form, and proportion.

Classic architecture may be defined as the "box kind"—its walls go straight up and the beams go straight across. Structurally it resembles a box lying on its side. The Gothic is essentially different. It resembles the tent or "lean to." Instead of affording a box form of support, which is lateral, the Gothic style, with its pointed arches and its buttresses, gives oblique pressure and support.



LeMANS CATHEDRAL
Typical Gothic architecture

It is said that Gothic architecture originated in a desire to reproduce the natural naves of the forest. The columns of a Gothic structure follow the lines of the lofty trees that stretch their limbs up and toward each other until they join. This may or may not have been so. It is a pretty thought, but students take little account of it.

★ ★ ★

"Gothic" was originally a term of reproach. The Goths were barbarians, and Gothic things were considered *barbarous*. The great beauty of the pointed arch and the other characteristics of Gothic architecture, however, swept away, in time, the reproach implied in the name. The Gothic now shares with the Classic the distinction of being one of the two most dignified and beautiful styles of architecture in the world.

★ ★ ★

Mr. A. Rosengarten, whose book on Architectural Styles is the best we know for general readers, has this to say concerning the Gothic or pointed style as applied to ecclesiastical structures:

"Finally, it must be mentioned that a main feature of the Pointed Style in church buildings consists in the fact that the interior as well as the exterior appears organically instinct with life, and that the exterior must always be regarded as the expression of the interior, although it possesses a certain independent idea and development of its own."

CATHEDRAL, COLOGNE, GERMANY

THE CATHEDRAL of Cologne, Germany, the beautiful city on the Rhine, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

COLOGNE AND ITS CATHEDRAL

Monograph Number One in The Mentor Reading Course

COLOGNE, or Köln, or Cöln (as it has been officially called since 1900) is the largest town in the Rhine province of Prussia. It lies in the form of a huge semicircle on the left bank of the Rhine, 44 miles northeast of Coblenz. It is a great commercial city and a favorite tourist resort, due to its nearness to the beautiful scenery of the Rhine. The population is over 500,000. When viewed from a distance, the city, with its medieval towers and buildings, the whole surmounted by the majestic cathedral, is picturesque and imposing.

Cologne was founded by the tribe of the Ubii at the time they were compelled by the Roman Emperor Agrippa to migrate from the right to the left bank of the Rhine in 38 B. C. By the erection of the Ara Ubiorum it became the chief religious center of the German people. The Emperor Claudius, at the request of his wife Agrippina, who was born in the place, founded a Roman colony there in 50 A. D.

The city prospered. It was taken by the Franks about 330, and in 475 became the residence of the Frankish king Childeric. At first the bishops ruled Cologne; but as the trading classes grew in wealth they attempted to govern themselves. A corporation of all the wealthy patricians was formed, which gradually absorbed the direction of the city's government. In the thirteenth century the archbishops tried again and again to assert their authority, and they succeeded in overthrowing the citizens' corporation, but only for a time. Finally, in that century, the city secured full self-government.

The greatness of Cologne, in the Middle Ages as now, was due to its commerce. Its weavers were famous, and its goldsmiths and armorers were known throughout the civilized world.

In the following centuries, however, the prosperity of Cologne gradually began to decay, and in 1794, when Cologne was occupied by the French, it was but a poor city of some 40,000 inhabitants. In 1801 it was incorporated in France; but in 1815 the Congress of Vienna assigned the city to Prussia. Then began a new era of prosperity. This rapidly increased, and when railways were established Cologne became the junction of several lines.

The Cologne Cathedral is one of the finest specimens of Gothic architecture in Europe. Its designer is believed to have been Meister Gerard. It stands on a slight eminence 60 feet above the Rhine, and is on the site of the cathedral begun about the first part of the ninth century. The foundation of the present cathedral was laid by Conrad of Hochstaden, in 1248. After his death the building advanced very slowly; but in the early part of the nineteenth century the rebuilding was started, and in 1880 the finished edifice was opened in the presence of Emperor William I and the reigning German princes.

The cathedral is in the form of a cross. It is 468 feet long and 282 feet wide. The height of the central aisle is 145 feet. Each of the towers is 512 feet high.

In the choir of the cathedral is buried the heart of Marie de' Medici, and in one of the adjoining side chapels is the Shrine of the Three Kings, which is adorned with gold and precious stones. The Three Kings of Cologne (Kaspar, Melchior, and Balthazar) were supposed to be the three wise men who came from the East to pay adoration to the infant Christ. According to tradition, Frederick Barbarossa brought their bones from Milan in 1162 and had them buried in Cologne Cathedral.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CATHEDRAL, CHARTRES, FRANCE

THE CATHEDRAL of Chartres, a very old town of France, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

CHARTRES AND ITS CATHEDRAL

Monograph Number Two in The Mentor Reading Course

ALTHOUGH Chartres, in France, is very old, it is only a town of about 20,000 inhabitants. Its principal claim to fame is its wonderful cathedral, the spires of which are a landmark to the country roundabout.

Chartres is 48 miles southwest of Paris, on the River Eure. Southeast of the city stretches the fruitful plain of Beauce, which has been called "the granary of France," and of this territory Chartres is the commercial center. Therefore, its chief business is done on market days, when the peasants of the Beauce bring their crops and livestock to be sold, and make their purchases. However, the industries of the city also include milling, brewing, iron-founding, and dyeing.

Chartres was called Autricum by the Romans, from the name Autura, which they gave to the River Eure. The Normans burned the settlement in 858, but did not completely destroy it. They unsuccessfully besieged it for several years later. The English captured it in 1417, but lost it again in 1432. In 1594 Henry IV of France was crowned there. When the Germans were fighting with France they seized Chartres in 1870, and during the rest of the war it was an important center of their military operations.

The steep, narrow streets of the old town contrast very much with the wide, shady boulevards that encircle it and divide it from the suburbs.

The Cathedral of Chartres, called Notre Dame, is one of the finest Gothic churches in France. Bishop Fulbert founded it in the eleventh century on the site of an earlier church which was destroyed by fire; but the new building had hardly been completed when, in 1194, another conflagration laid it waste. Nevertheless, the people set courageously to work, and had rebuilt the main part of the present cathedral by the year 1240.

Since then there have been a number of additions and changes. In 1836 fire consumed the upper woodwork of the cathedral; but the rest of the building was saved.

The cathedral is renowned for the beauty and perfect proportions of its western towers. The southern tower, the Clocher Vieux, is 351 feet high and dates from the twelfth century. The other tower, the Clocher Neuf, which was not completed until the sixteenth century, is 377 feet high. The cathedral itself is 440 feet long.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CATHEDRAL, BOURGES, FRANCE

THE CATHEDRAL of Bourges, one of the most important in France, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

BOURGES AND ITS CATHEDRAL

Monograph Number Three in The Mentor Reading Course

THE most important thing about the little city of Bourges, in France, is its cathedral. Bourges is built in flat, marshy country, in the central part of France, 144 miles south of Paris. Its population is 44,000. The older part of the town, with its narrow streets and old houses, forms a center, to the south and east of which lie important engineering suburbs. Flourishing nurseries and market gardens are situated in the marshy grounds to the northeast.

Bourges still contains part of the old Roman ramparts of the fourth century. These are for the most part built in the houses of the old quarter. They are smaller in circumference than the later fortifications of the thirteenth century. The remains of these, in the shape of ruined walls and towers, may also still be seen.

Bourges occupies the site of the Gallic town of Avaricum, which is mentioned by Julius Cæsar in his Commentaries as one of the most important in all Gaul. The Roman conqueror Vercingetorix completely destroyed the town in 52 B. C. During the Golden Age of Augustus it flourished again. The Visigoths captured it about 475, and continued to hold it until 507. When the English occupied France in the fifteenth century, Charles VII of France lived in Bourges and was called, from this residence, "King of Bourges." Louis XI founded a university there in 1463, which for many centuries was one of the most famous in France.

Today Bourges is the seat of an archbishop, a court of appeal, a court of assizes, and a prefect. It is the headquarters also of the eighth army corps. Its chief industry is the manufacture of gunpowder, cannons, and guns. These are all government-owned industries. A suburb of Bourges, Mazières, manufactures iron and steel to a great extent. There is also considerable trade in grain, wine, vegetables, hemp, and fruit.

Bourges is built on a slight hill, and the summit of this hill is crowned by the Cathedral of Saint Étienne, one of the most important in France. It was begun at the end of the twelfth century, and was not finished until the sixteenth. The interior contains, among many other works of art, magnificent stained glass of the thirteenth century.

Beneath the choir is a crypt of Romanesque construction, where traces of Roman moats or ditches are to be found.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CATHEDRAL, RHEIMS, FRANCE

THE CATHEDRAL of Rheims, a very important city of France, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

RHEIMS AND ITS CATHEDRAL

Monograph Number Four in The Mentor Reading Course

THE city of Rheims is located in northwestern France, 98 miles northeast of Paris, on a plain on the right bank of the River Vesle. Its population is over 100,000.

Rheims is an important center of the wool industry, and the chief wool market in France. It has also an important trade in champagne. The cakes and biscuits of Rheims are famous.

In olden times Rheims was known as Durocortorum, the capital of the people called the Remi, from whom it got its later name. These people voluntarily submitted to the Romans, and were faithful to their more civilized rulers throughout the many Gallic insurrections. In this way they secured special favors. In the third century Christianity was established in Rheims; but in 406 the Vandals captured the town, and afterward Atilla, the barbarian, put it to fire and sword. Clovis, king of the Franks, and generally believed to be the founder of the French kingdom, was crowned at Rheims in 496 by Remigius. Later kings desired to be consecrated at Rheims with the oil of the sacred vial, which was believed to have been brought from heaven by the dove for the baptism of Clovis, and was preserved in the Abbey of Saint Remi.

Many important events took place at Rheims. In the tenth century it was a center of intellectual culture. It was ceded to the English in the fifteenth century; but they were driven out by Joan of Arc, who, in 1429, caused Charles VII to be crowned in the cathedral.

In the various invasions of 1814 Rheims was captured, and in 1870-71 it was made the city of a governor general by the Germans.

The oldest monument in Rheims is the Mars Gate, so called from a temple to Mars in the vicinity. This is a triumphal arch 108 feet long by 43 feet high, and consists of three archways flanked by columns. It is generally supposed to have been erected by the Remi people in honor of Emperor Augustus of the Romans when Emperor Agrippa made the great roads ending at Rheims. However, the arch probably belongs to the third or fourth century.

The Cathedral of Rheims, Notre Dame, stands where Clovis was crowned, replacing an older church which was burned in 1211. Except the west front, which was built in the fourteenth century, the cathedral was completed before the end of the thirteenth century. Fire destroyed the roof and spires in 1481. The towers, which are 267 feet high, were originally designed to be 394 feet. The south tower has two great bells, one of which was named Charlotte by Cardinal de Lorraine in 1570, and weighs more than eleven tons. Of the four towers that flank the transepts of the cathedral, nothing remains above the height of the roof since the fire of 1481.

The interior of the cathedral is 466 feet long, 98 feet wide across the nave, and aisles, and 124 feet high in the center. It contains many statues and some stained glass of the thirteenth century. The rose window over the main portal and the gallery beneath are of wonderful magnificence. The cathedral also possesses some fine tapestries.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CATHEDRAL, GLOUCESTER, ENGLAND

THE CATHEDRAL of Gloucester, one of the oldest cities in England, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

GLOUCESTER AND ITS CATHEDRAL

Monograph Number Five in The Mentor Reading Course

GLOUCESTER is one of the oldest cities in England, 114 miles northwest of London. It is situated on a gentle eminence overlooking the River Severn, and sheltered by the Cotteswolds on the east, while the Malverns and the hills of the Forest of Dean rise prominently to the west and northwest. The population is 50,000.

There is a tradition that at Gloucester was a settlement of old Britons called Caer-Glowe or Gleaweceaster. The Romans founded a colony at Gloucester in the early part of the Christian era. Parts of their walls can be traced, and many curios and coins have been found there. The town grew rapidly, as it was situated on a navigable river. Even before the Norman Conquest, Gloucester was a borough with a royal castle and a mint. Henry II granted the city its first charter in 1155, which gave the citizens the same liberties as those of London. It had many other charters granted in the centuries following.

Gloucester carries on a large trade in corn and timber, and has large engineering works, flour mills, and iron foundries. Its iron trade dates from before the Norman Conquest, tanning was carried on before the reign of Richard III, and its cloth trade flourished from the twelfth to the sixteenth centuries.

Æthelred, who was one of the early kings of England, founded the Abbey of Saint Peter, which was the real beginning of the Cathedral of Gloucester. The foundations of the present church were laid by Abbot Serlo at the end of the eleventh century. This first church has been altered a great deal, chiefly during the fourteenth century. The stately tower, which is 225 feet high, with its beautiful tracery and pinnacles, belongs to the second half of the fifteenth century.

The cathedral suffered considerably in the Civil Wars of England. It is said that the Parliamentarians stabled their horses in its cloisters in 1641. Since then the whole building has undergone considerable restoration. It is 420 feet long and 144 feet wide. Its nave is 68 feet high, and its choir is 86 feet.

The splendid east window is partly filled with ancient stained glass. The finest monument in the cathedral is the canopied shrine of Edward II, which was taken there from Berkeley. In a side chapel, too, is a monument in colored bog oak to Robert II, a great benefactor of the abbey, eldest son of William the Conqueror, who was buried there.

A musical festival, the Festival of the Three Choirs, is held annually in this cathedral and in those of Worcester and Herford in turn.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CATHEDRAL, LINCOLN, ENGLAND

THE CATHEDRAL of Lincoln, England, which is said to embody the earliest purely Gothic architecture extant, is the subject of one of the intaglio-gravure pictures illustrating "Gothic Architecture."

LINCOLN AND ITS CATHEDRAL

Monograph Number Six in The Mentor Reading Course

LINCOLN is one of the most interesting cities in England. It is beautifully situated on the summit and south slope of the Cliff Range of hills that rise from the north bank of the River Witham to an altitude of 200 feet. Lincoln is 130 miles northwest of London, and has a population of nearly 60,000.

In ancient times Lincoln was a Roman town with the name of Lindum. Before this an old British town had been there. At first the Romans had at Lindum only a fortress; but when their troops moved north this was turned into a town or colony.

Some of the remains of Roman Lincoln may still be seen. The Newport Arch, or northwestern gate of old Lincoln, is one of the most perfect specimens of Roman architecture in England. It consists of a great arch flanked by two smaller arches, of which one remains. At different points in Lincoln there are fragments of the town wall. A great many coins and other relics have been discovered, and many remains of buildings have been unearthed.

In 877 the Danes, during their invasion of England, settled at Lincoln. In the reign of Alfred a mint was established there. It was in 1141 that King Stephen captured the city and its castle from Empress Maud; but in the same year he was captured at the "Joust of Lincoln." However, three years later he recovered the castle. It is said that Lincoln had a great deal of financial intercourse with Scandinavia in old times. Some of the ancient historians declared that a rich citizen of Lincoln kept the treasure of King Magnus of Norway and supplied him all the money that he required. Its principal industry now is the manufacture of farm implements, and it has a large trade in corn and other produce.

The Cathedral of the Blessed Virgin Mary, in Lincoln, commonly known as the Minster, rises majestically from the crown of the hill, and is a landmark for many miles. In its architecture it is unrivaled. It embodies the earliest purely Gothic work known in England. Formerly the cathedral had three spires, all of wood or leaded timber; but the spire on the central tower, which seems to have been the highest in the world, was blown down in 1547. The spires of the two western towers were removed in 1808.

The great central tower of the Cathedral of Lincoln is 262 feet high, and contains the bell named "Great Tom of Lincoln," which weighs over five tons. The west towers are 200 feet high.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

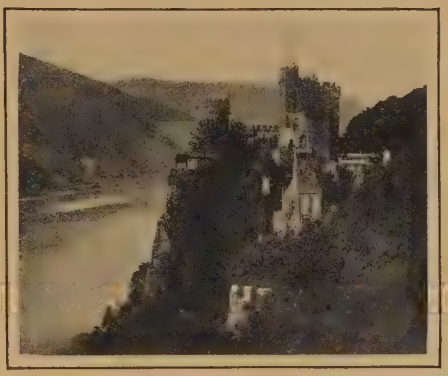
THE STORY *of* THE RHINE

By DWIGHT L. ELMENDORF

Lecturer and Traveler

MENTOR GRAVURES

HEIDELBERG CASTLE
RHEINSTEIN CASTLE
THE LORELEI ROCK



Rheinstein Castle

MENTOR GRAVURES

STOLZENFELS CASTLE
FORTRESS OF EHRENBREITSTEIN
THE BRIDGE AT BONN

THE MENTOR · DEPARTMENT OF TRAVEL

AUGUST 15, 1914

THE Rhine is born in Switzerland. It skirts France and passes through part of it, and then, after a long career rich in history and romance, it finally loses itself in the countless canals of Holland." In these words might be summed up the life of this most famous river. Though it begins in Switzerland and ends in Holland, the Rhine is essentially a German river. The history that gives interest to the towns and castles along its banks, the myths and legends that have invested it with romantic interest from the earliest times, are thoroughly Germanic.

Although the Romans held sway for years in the Rhine country, although the French held territory for a long time on one bank, and the armies of Louis XIV pursued their conquest far along its course, and up the Neckar to Heidelberg, which they laid in ruins, the Rhine belongs to Germany, and the life and customs of the land are outright German.

In the earliest ages, long before towns were built on its banks, primitive German races dwelt there in tents, watched their flocks, wandered to and fro, and fought frequent battles. Southern Europe was populated and civilized; northern Europe was filled with dark solitudes consisting of ancient woods and dreadful wastes. Then races of rugged, primitive people appeared there. Historians assert that they must have come from India, circling round in a curving path through the cold regions above until they came into North Germany and down to the Rhine country. These people were known as Celts and Teutons. As they grew stronger and more numerous they pushed their way down into the lower lands and fought

BASEL

Basel is a busy commercial town. It contains many interesting buildings, and in its museum is a valuable collection of paintings and drawings by Holbein the Younger, who lived in Basel for sometime

with the Romans. In return the Romans invaded the territory of the Celts, and carried civilization and religion with them. What the Romans brought, added to the myths and legends of the Germanic races, produced a body of legendary lore that has given the Rhine a position of unique interest. Called by some "The River of Romance," the Rhine is the source and inspiration of many of the immortal works of German literature and art.

The Rhine has a hold on the German mind of a strength and kind the like of which is not to be found in the case of any other rivers except, perhaps, the Nile and the Tiber. It has been well said that "Father Rhine is the center of the German's patriotism and the symbol of his country."

THE DIMENSIONS OF THE RHINE

The Rhine is about 850 miles in length, and drains an area of 75,000 square miles. The distance in a direct line between its source in the Alps and its mouth in the German ocean is 460 miles. It has three distinct territories. There is the Rhine of Switzerland, of Germany, and of Holland. The last named is several streams; for it splits into separate channels before it finally flows into the ocean. The fall of the river varies from 800 feet at Basel (bah′-zel) down to the sea level in Holland. In breadth it varies from 190 yards at Basel to 410 at Düsseldorf (doo′-sel-dorf). It is an inconsiderable mountain stream in its Alpine source; but in its progress to the ocean it is fed by upward of 12,000 tributaries of various sizes.

These are the main essential facts. Let us follow its course. The Rhine begins with an Alpine glacier in the mountains of the Swiss Canton of the Grisons (gree-zong′) and flows for nearly 250 miles in Swiss territory. On its way it receives contributions from a number of tumbling mountain torrents. It is a fast river here, running along its tortuous path and varying its course with rocky rapids and occasional laughing water-

falls. The Rhine soon passes through an experience that is extraordinary, perhaps unique, in the history of rivers. It joins Lake Constance, and loses itself for a time in that placid body of water. The traveler who takes the Rhine trip must not miss "the fair Lake Constance." It has a charm and a poetic beauty that are enchanting, while about it are many points of historic interest. There on a hill above the lake is a simple little house, the Château of Arenenberg (ah-ray'-nen-berg), where Queen Hortense, daughter of Josephine, lived for several years with her son, who became Napoleon III. The château is kept much in the condition that it was when the queen lived there. There are many memorials of Hortense in it, and in the little chapel nearby is a beautiful kneeling statue of her, erected by her son.

After leaving Lake Constance, the Rhine continues with greater power and volume. It now flows toward Basel, and leaves Swiss territory. Its surface becomes more excited with each half-mile, and about a mile and a half below Schaffhausen (shahf'-how-zen) it finds diversion and sport in a lively waterfall of about eighty feet. The leap of the river is partly obstructed by rocks, which give the Rhine just the struggle it seems most to desire. It is a fine tumble of water that dashes over these rocks with gleaming, snow-white foam and great uproar.

Soon we touch the Black Forest, a name identified in the minds of most of us with much that is important in history and romantic in legend. The Black Forest is not, as some suppose, a wild, awesome woods. It may have been that at one time. It is now a forest of great beauty, ninety miles in length and twenty-five in width, and can be traversed on beautifully finished roads which carry the traveler past historic castles, monasteries, churches, and cottages, some of them inhabited, others in vineclad ruin. The splendid, somber trees have thrown their protecting shade over many interesting incidents of the past, and have afforded a background of mystery for

HEIDELBERG AND ITS CASTLE

Heidelberg is situated on the Neckar River, a short distance above its junction with the Rhine. The picturesque castle stands on a hill rising above the town

the stories of fairies and giants and goblins with which German folklore has peopled the forest.

GATHERING GRAPES NEAR BINGEN

German girls gather the grapes on the sunny hillsides that border the Rhine. The grapes are then pressed and their juice made into wine

HEIDELBERG

During all its journey from Basel to Mainz (mynts), while bordered by the Black Forest, the Rhine flows through a wide and shallow valley. Its banks are low, its waters are broken by numerous islands. At Mannheim (mahn'-hime) the river is 500 yards wide, and here it receives the waters of the Neckar. Everyone pauses for a time at this point and turns up the Neckar to visit one of the most beautiful and interesting spots in all the Rhine country,—Heidelberg.

The town of Heidelberg lies about twelve miles from Mannheim, and consists virtually of one long street which runs parallel to the river. The hills on both sides the Neckar are lofty, and this gives a situation of advantage to the town and one of commanding beauty to the famous castle.

EHRENFELS CASTLE

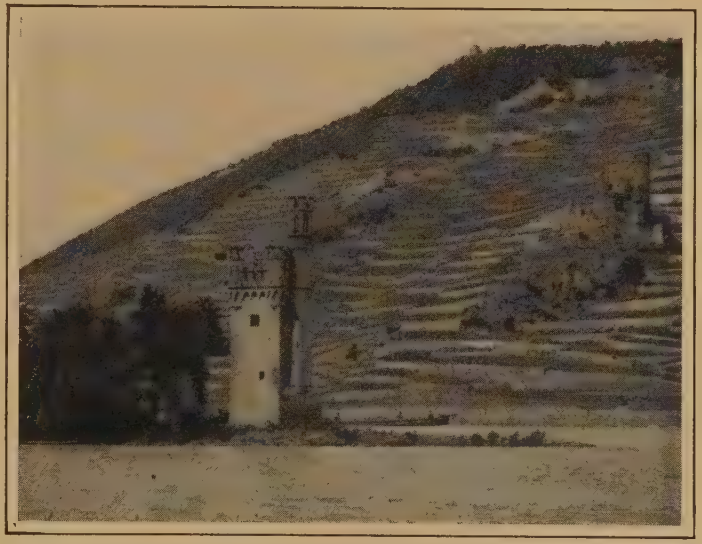
This castle, which is now but a ruin, was built about 1210. It was finally destroyed by the French in 1689

This magnificent ruin stands at a height of 330 feet above the Neckar. Its history and its architectural structure give it unique distinction among the old castles of Germany. It is both beautiful and imposing. By some it has been called "The Alhambra of the Rhine." The building of the castle was begun in the thirteenth century, and it has been enlarged and improved many times in the course of years. In 1689, when Louis XIV invaded the land, part of the castle was blown up by his troops, and it was further injured by them in 1693.

In spite of that it remains an architectural wonder and a structure of extraordinary interest. No one can ever forget the impression created by a view of the great courtyard, the old walls decorated with statues and surrounding an

ancient fountain which stands there supported by four granite columns from Charlemagne's palace. There is plenty to occupy and interest the visitor in this wonderful building,—the beautiful gateway, the octagonal bell tower at the northeast angle, the castle chapel, and the museum of antiquities. Down in the cellar is the celebrated Great Tun of Heidelberg, twenty feet high and thirty-one feet long, which was built in 1751 and has a capacity of 49,000 gallons. The view from the castle is fine, stretching out over the town clear to the Harz (hahrts) Mountains beyond Mannheim.

The chief interest of the town is the great university, which was founded in 1386, and has 1,700 students and a library of great value, including more than 400,000 volumes and thousands of priceless manuscripts.



THE MOUSE TOWER, WITH EHRENFELS CASTLE IN THE BACKGROUND
The Mouse Tower was built early in the thirteenth century, probably for the exaction of river tolls. It was reconstructed in 1856

TO MAINZ AND BEYOND

The river grows in beauty rapidly after leaving Mannheim, and a traveler looks forward to the turn at Mainz as the beginning of the most picturesque part of the Rhine journey. The city of Mainz has no special natural attractions; but it is celebrated in history as the home of John Gutenberg (goo′-ten-berg), a man whom all nations and generations that have enjoyed the advantages of the printed page must reverence. He was the inventor of movable types, and his printing shop, which he occupied in 1443, can be seen in Mainz today. After passing Mainz the river turns east for about twenty miles to Bingen (bing′-en), where it curves again to the north. Most people will pause long enough at Bingen to recall the verses of the poem made familiar to us in schooldays,—the poem that told of the "soldier of the legion who lay dying in Algiers," whose home was at Bingen, "fair Bingen on the Rhine."

At this point the greatest beauty of the Rhine opens up. The banks on both sides are steep, sometimes precipitous. The slopes are clothed in vineyard mantles, the coloring of the green foliage and of the ripe grape

blending in soft hues that delight the eye. Where the banks are precipitous the cliffs are crowned by magnificent castles, and in some cases by crumbling walls where castles at one time stood. These castles all have their stories, and the traveler will get the most important of them from the people as he mingles with them.

DIFFERENT MEANS OF TRAVEL

The way to enjoy the Rhine trip is to mingle with the people. For that reason it is better, if time permits, to tramp through the most picturesque part of the Rhine journey. There is a choice of several ways to go down or up the Rhine. One is by boat—and the boats are comfortable. That is easy and agreeable. You walk from side to side of the deck, and without any discomfort to yourself you have the natural beauties and historic spots on both shores pointed out to you. A railroad runs by the riverside, and paralleling it is a most excellent carriage road. The railroad is for those who want to make fast time. The carriage route is an excellent way to travel, and many in carriages or motorcars have found the Rhine trip a delight,—by following the road from town to town, pausing for awhile wherever their tastes inclined them to do so. The man who has the real soul of travel in him, however, will be apt to choose the beautiful wood paths and trails and go on foot. That brings him closer to things, and gives him views of objects that cannot be seen on the other routes.

LOOKING UP THE RHINE FROM STOLZENFELS CASTLE

Stolzenfels Castle was built in 1836-42 by Frederick William IV. It occupies the site of a fortress of the thirteenth century, the five-sided tower of which has been retained

THE RHEINSTEIN

A castle of prominence, fully 600 years old and situated near Bingen, is the Rheinstein (rine'-stine). It stands 260 feet above the river, and from a distance is a most picturesque spectacle. It is a beautiful example of the medieval castle, and we feel instinctively that its massive battlements must have played an important part in many stirring historic events. Along about 1825 Prince Frederick of Prussia restored the castle, and it has been used since then as a summer home of German royalty.

EHRENFELS

On the right bank of the Rhine, among the beautiful vineyards of Rüdesheim (roo′-des-hime), is another interesting castle. Ehrenfels, it is called, and it was built about 1210. It was the home of the archbishops of Mainz for many years. Its present ruined condition is due to the French, who did their best to destroy it. And when still in the neighborhood of Bingen look at that tower set on a great rock in the middle of the Rhine. That is the Mouse Tower, an odd looking structure, which was built early in the thirteenth century, probably for the purpose of watching and collecting the river tolls. It has been restored within the last sixty years, and now stands as an object of legendary interest for the travelers of the Rhine. The story that goes with the tower is that the heartless Bishop Hatto of Mainz, during a year of famine, imprisoned many women and children in a barn of his and then set it on fire. He is said to have cried out as he watched the conflagration, "I have burned up a lot of miserable rats that were good for nothing but to eat corn!" As a result of his cruel act he was set upon by thousands of rats and mice, which pursued him to this island and finally ate him up.

GUTENFELS CASTLE

Gutenfels Castle rises at the back of the little town of Caub. It is now the property of Americans

CAUB AND GUTENFELS CASTLE

Caub is an important wine-growing center. To the right of the picture is seen the Pfalz, which was built by Emperor Servis the Bavarian in the fourteenth century, on a ledge of rock in the middle of the Rhine above Caub

THE LORELEI

From such a gruesome legend it is pleasant to turn to the world famed romance of the Lorelei (lo′-re-ly). As we approach the town of St. Goar the banks grow steeper, till they reach a height of

more than 400 feet. The cliffs on both sides are almost sheer, and they face the wayfarers on the river with a forbidding look. You may notice now a stir of special interest among your fellow travelers on the boat. You are approaching the imposing rock of the Lorelei, which rears its head 430 feet above the water. Heine's (hy'-ne) beautiful poem tells us the legend of the fascinating siren who dwelt upon the rock and enticed sailors and fishermen to their destruction in the whirlpools at the foot of the precipice. A great deal of early German myth and poesy centers in this rock. On its summit the lovely Lorelei played her fascinating part. Beneath the great rock, according to the poet Marner, the Nibelungen (nee'-be-loong-en) treasure was hidden. So it is only natural that travelers should gaze up with thoughtful attention as the boat turns past this rock. It is not unusual—in fact, it is quite common—for some of the German passengers to celebrate the moment by singing the beautiful music that Silcher (zil'-ker) has set to Heine's famous ballad. The Germans are people of strong sentiment, and they affectionately cherish the legends of their native land.

STOLZENFELS

A very attractive spot comes into view as we take the double turn of the river from Boppard (bop'-pahrt) around to Braubach (brow'-bahk) and approach the town of Capellen, where the River Lahn joins the Rhine. There are many things to look at and many pleasant places to visit within a short distance of this spot. Not far up the Rhine is the pretty little health resort Ems, known all over the world for its curing waters. On a high hill at Ems is a stone monument surmounted by an eagle. Pause there for a moment. Ems is a significant spot in the history of France and of Germany. It was in the Kur-Garten at Ems that the interview took place between the French ambassador and the German emperor which precipitated the war of 1870. By that war Germany recovered from France Alsace (ahl-zahs') and Lorraine (lor-rane'), so that

COBLENZ AND THE FORTRESS OF EHRENBREITSTEIN

The Fortress of Ehrenbreitstein was built in 1816-26. So impregnable does it seem that it is often called "The Gibraltar of the Rhine."

the Rhine became once more "Germany's river and not Germany's frontier."

ROLANDSECK, WITH DRACHENFELS CASTLE IN THE DISTANCE
The picturesque town of Rolandseck lies on the west bank of the Rhine. Drachenfels Castle was rerected by the archbishop of Cologne in 1147

Opposite the mouth of the River Lahn, set up at a height of 400 feet above the river, is the beautiful "castle in the air," Stolzenfels (stolt'-sen-fels). It stands on the site of an old fortress of the thirteenth century. The five-sided tower rising 110 feet is all that is left of the original structure. Frederick William IV rebuilt the castle of Stolzenfels during the years between 1836 and 1842, and it is used by the royal family as a summer residence. You will approve the emperor's taste in selecting this spot; for it commands one of the most beautiful views to be found in the whole length of the Rhine. It looks across the river to the mouth of the Lahn, and commands a view in all directions, of varied hills and valleys, of rivers and towns. In the arena of Rhine scenery Stolzenfels occupies, indeed, the "royal box."

EHRENBREITSTEIN

Several miles away lies the city of Coblenz (ko'-blents), where the river Moselle (mo-zel'), famed for the wine produced upon its banks, joins its green waters with the Rhine. Coblenz was founded by the Romans nearly 2,000 years ago, and was a central point in a number of important events. It is the capital of the Rhenish province of Prussia, the seat of military authority, and the headquarters of one of the army corps. It is beautifully situated and strongly fortified. On the right bank of the Rhine, frowning down from a steep and majestic height, stands the imposing fortress of Ehrenbreitstein (ay-ren-brite'-stine). Coblenz is a pleasant place to tarry in. The Rhine promenade affords a grateful shade and a beautiful view as well. A trip up to Ehrenbreitstein Castle is well worth while. The Gibraltar-like strength of the castle is impressive, and it is said to be as strong as it looks. It should be strong; for Coblenz is a point of great military importance, and the Castle of Ehrenbreitstein

COLOGNE FROM ACROSS THE RHINE

Cologne is the largest town in the Rhenish province of Prussia, and one of the most important commercial places in Germany. In the background towers the beautiful cathedral

must needs be a sturdy sentinel. Translated into English, Ehrenbreitstein means "Broadstone of Honor,"—an assuring name, indeed, conveying an impression of strength and integrity.

BONN AND BEYOND

The Rhine is most enticing. It leads you on from one scene of beauty to another. You are ready to declare the view from the Stolzenfels the finest you have ever seen. But if you are going down the Rhine, you have one point of view before you that is even more impressive than that of the Stolzenfels. This is to be had from the summit of the Drachenfels (drahk'-en-fels) which will come into view when you are within eight or ten miles of Bonn. The mountain of the Drachenfels is over 1,000 feet high, and commands a superb prospect all about it. The old castle, which is now a picturesque ruin, was erected nearly 800 years ago. If you would have an eloquent description of the scene and of the castle itself, look up Byron's poem of travel, "Childe Harold," and you will find it there. In a commanding position on the mountain a superb palace has been built in recent years by a wealthy German nobleman. It is called the Drachenberg. The situation and scenery that it commands are almost too much for private possession. It seems to us as though the castle should be the property of the people. No one who takes the Rhine journey should miss Drachenfels. Ascent is easy and convenient, and is made by mountain railway.

Then on to Bonn, a beautiful city, situated with the Seven Mountains,

as they are called, grouped protectingly near. Bonn is the home town of the composer Beethoven and of a number of noted German scholars, prominent among them Niebuhr (nee′-boor) the historian, and Schlegel (schlay′-gel) the philosopher. There is a fine university in Bonn, and many other features to make a sojourn of a few days there profitable and diverting.

On again a few miles, and we come within sight of Cologne, the most important and interesting city on the Rhine. Even the stranger finds no difficulty in recognizing Cologne (ko-lone′). The superb cathedral, the inspired creation of the designer Meister Gerard, stands in all its splendid proportions clearly set against the sky. Like some magnificent creature it towers there in the midst of the city, the other buildings huddled like a brood of fledglings close about. The Cathedral of Cologne is one of the great Gothic structures of the world. You may close your trip down the Rhine at Cologne, or go on to Düsseldorf and beyond to Holland. Many travelers are content to begin their trip at Düsseldorf if coming up the Rhine, or finish it there on the return. It is now no longer a stream of playful adventure, such as we saw tumbling from the mountainsides of Switzerland. It is a great, broad, dignified river, an important waterway between great cities. It is best, then, to leave it so, rather than to follow its career until it dissipates itself in the sluggish streams of Holland.

RHEINFELS CASTLE

This famous old castle was blown up in 1797. Emperor William purchased the ruins in 1843

SUPPLEMENTARY READING

THE GERMAN UNIVERSITIES *By F. Paulsen.*
Charles Scribner's Sons, New York.

A SHORT HISTORY OF GERMANY *By M. P. Parmele.*
Charles Scribner's Sons, New York.

GERMANY OF THE GERMANS *By R. Berry.*
Charles Scribner's Sons, New York.

A CRUISE ACROSS EUROPE *By Donald Maxwell.*
J. Lane, London.

THE RHINE *By J. H. Mackinder.*
Dodd, Mead & Co., New York.

THE RHINE *By Victor Hugo.*
Translated by D. M. Aird.

DOWN THE RHINE *By Lady Blanche Murphy.*

THE MYTHS OF THE RHINE *By X. B. Saintine.*
Translated by Professor M. Schele de Vere.

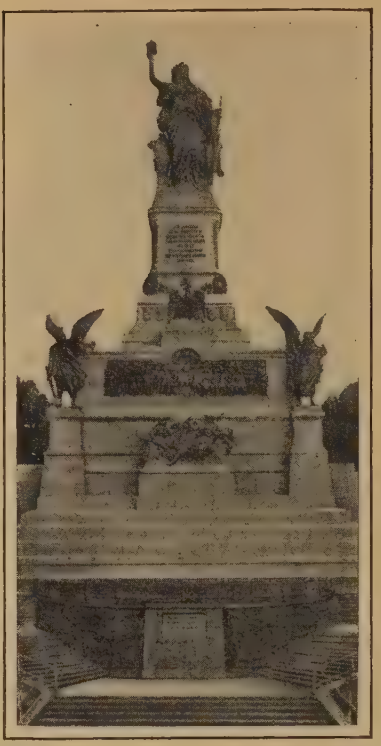
"Castles in Spain" stand for fond, bright dreams of the future. "Castles on the Rhine" stand as memorials of the past. Wherever the traveler turns, in the course of the Rhine journey, he is greeted by monuments of historical or legendary interest. The Rhine is the great artery of German sentiment, and from the earliest time it has been jealously guarded as a vital part of German life.

★ ★ ★

Just across the river from Bingen stands a most imposing monumental expression of this sentiment in the Germans. It is the National Monument, and it was set there to keep alive the patriotic enthusiasm of the nation and to celebrate the German victories in the Franco-Prussian War. That war, as we know, established the new German empire in 1870 and 1871, and it was only natural that this important event should be celebrated in a fitting manner. The National Monument stands at a height of 740 feet above the Rhine, and is situated on a beautiful wooded hill called the Niederwald. The river turns at Bingen, and the National Monument therefore holds a commanding position that adds to its impressiveness.

★ ★ ★

Johannes Schilling of Dresden designed the monument, and it was begun in 1877. Six years later it was completed, and dedicated in the presence of the emperor and a brilliant assembly of notables. It is considered one of the most imposing national monuments in existence. It stands more than 100 feet in height. The great base is 82 feet high, and upon that stands, 34 feet high, the impressive figure of Germania, "with the imperial crown and the laurel-wreathed sword, an emblem of the unity and strength of the empire."



THE GERMAN NATIONAL MONUMENT

This monument was erected on the top of the Niederwald hill in 1877-83 to commemorate the unanimous rising of the German people and the foundation of the new German empire in 1870-71

★ ★ ★

As a work of art it is a distinguished success. It combines many interesting details in a structure that is most imposing in the mass. On the side of the pedestal facing the river is a design symbolizing "The Watch on the Rhine." This includes portraits of King William of Prussia, and other German princes and generals, together with representatives of the troops from different parts of Germany. The words of the noble song are inscribed below. On the other sides of the pedestal there are designs representing the departure and return of troops and scenes in the campaign.

★ ★ ★

In construction and in situation the German National Monument is unique. The Niederwald marks the upper point of the most beautiful part of the Rhine valley. The slopes of the hill are clothed in vineyards; the summit is crowned with oaks and beeches. The great monument stands upon a projecting spur of the hill just opposite Bingen. The terrace before the monument affords a sweeping view of cities, villages, country estates, and farms. Far below the Rhine winds about the base of the hill, bearing daily along her channel hundreds of travelers, who gaze up with a heart-stir at this noble shrine of patriotism. From her lofty height Germania gazes down upon her beloved river.

HEIDELBERG CASTLE, GERMANY

HEIDELBERG CASTLE, in Germany, a majestic and imposing ruin on the Neckar River, a short way above the junction of this tributary and the Rhine, is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

HEIDELBERG AND ITS CASTLE

Monograph Number One in The Mentor Reading Course

TWO hundred years ago a French army left the town of Heidelberg a smoldering heap of ruins, and the magnificent castle itself so dismantled that Louis XIV, the French king, ordered a medal to be struck which bore the inscription, "Heidelberg is destroyed." But he was mistaken in this. Even this brilliant monarch—"Sun King," as he was called—made mistakes. It was impossible to destroy such a massive structure. Some of its old battlements are as strong today as they were when knighthood was in flower.

Heidelberg is a town in Germany on the south bank of the Neckar River, twelve miles above the point where this tributary meets the Rhine. Its population is 50,000, and few towns can equal it in beauty and historic interest. Conrad of Hohenstaufen, who became count palatine of the Rhine in the twelfth century, made Heidelberg his principal seat of residence, and under him this little town became a place of great importance. Today Heidelberg is an important railroad center and the seat of the University of Heidelberg, which is one of the oldest in Germany.

The university was founded in 1386 by Elector Rupert I. Its period of greatest prosperity was in the sixteenth and seventeenth centuries, and today it is an important seat of learning in Germany.

Heidelberg Castle overhangs the east part of the town, and is one of the grandest strongholds ever designed by medieval architects. Most of the castles of Germany are situated picturesquely; but few can equal this. The steep mountainside of Heidelberg is covered by a dense forest from which, more than 300 feet above the river, the wonderful ruin emerges. The architecture of the castle itself is varied; for it is the work of many ages and men.

After the castle was partly destroyed in 1689 it was restored; but in 1693 it was again ruined by the French. There were several attempts to make the castle habitable once more; but Nature and the French were against it. In 1764 it was struck by lightning. That reduced it to the condition it is in today. Now these old castle walls, which once resounded to gay music, songs, and laughter, stand covered with a lovely mantle of protecting ivy. The work of the despoiler is hidden by Nature's beautiful agent. History and Romance are here enshrined. The haunting memories and the pathetic beauty of the picturesque ruin draw many reverent visitors to the spot.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

RHEINSTEIN CASTLE, GERMANY

RHEINSTEIN CASTLE, in Germany, one of the oldest of the rugged strongholds that border the Rhine, is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

THE CASTLES OF THE RHINE

Monograph Number Two in The Mentor Reading Course

WHEN one looks at the ruined castles of the Rhine, with their crumbling walls and solitary towers casting dark silhouettes upon the sky, his mind immediately turns backward many centuries to the days when the robber knights flourished. Many of these old structures were the homes of daring brigands, who were accustomed to swoop down upon the defenseless wayfarer and strip him of his wealth.

They made their living by levying a duty on all the commerce of the Rhine. If their demanded tribute was refused, they stopped at little to gain their end. They were not cowards, by any means, and were perfectly willing to fight for their spoils. In fact, they preferred a good battle to an easy conquest, and would treat a brave foe with respect.

The knights and barons of these castles acted as protectors of the villages, which were usually situated on the bank of the Rhine beneath the castles. In return for this the villagers paid a certain tax in the form of tribute to the owner of the castle. Often indeed the villagers grew tired of paying this tribute. Then either the baron swooped down and punished them thoroughly, or they managed to penetrate the walls of the castle and destroy the tyrant and his retainers.

The Rheinfels Castle is one of the stoutest of these strongholds of the robber barons. It is the largest ruin on the Rhine. It has a remarkable record. The greed and cruelty of the master of this fortress finally drove his victims to resistance. Several of the cities near the Rhine united, and one by one the haughty castles were conquered. The Rheinfels withstood a siege of fifteen months and drove back from its sturdy walls an army of 24,000 men. Finally, however, it had to yield, and today its battlements are the peaceful homes of birds and flowers, and the commerce of the Rhine sails calmly past without thought of tribute.

Rheinstein Castle is one of the oldest strongholds that border the Rhine. It has kept watch above the river for at least 600 years. In 1825 Frederick of Prussia restored it, and it has remained a summer home of the German Emperor ever since. According to his command, it is kept as much as possible as it was in the days of old. The walls are hung with ancient armor, the windows are of stained glass, shaggy skins of wild beasts cover the inlaid floor, and even the furniture is of the Middle Ages.

Ehrenfels Castle, although no older than the Rheinstein, seems to be more ancient, as it has suffered greater mutilation. Not far from Ehrenfels is the old Mouse Tower, which is famed for the tragedy of Bishop Hatto, who is said to have been eaten by rats as punishment for his cruelty.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE LORELEI ROCK, GERMANY

THE LORELEI ROCK, in Germany, which in ancient times was supposed to be the home of a beautiful siren, is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

LEGENDS OF THE RHINE

Monograph Number Three in The Mentor Reading Course

THE Rhine is a river of legends. Along its entire length almost every castle, every rock, every reef, and every eddy has its story. In ancient times these legends were implicitly believed, and even today in some of the interior parts of Germany there may be found peasants who still credit them.

The legend of the Lorelei is probably the best known of Rhine myths. It used to be said that a beautiful siren lived in the Lorelei Rock and lured luckless sailors to their death with her entrancing singing. A sunken ledge in this part of the river makes a whirlpool, which is very dangerous to small craft, and probably gave rise to the story. Even now at night, when the white foam beats against the rocks and the pale moonbeams rise ghostlike on the frowning cliffs, one may imagine that he sees the golden hair and ivory shoulders of this cruel, fascinating siren. But today the Lorelei has lost her power. A railroad tunnel penetrates the rock, and the whistle of the steamboat drowns the music of her voice.

A little above Lorelei Rock is the village of St. Goar, which village got its name from an old saint who lived there 800 years ago and in his way was a remarkable man. He was a boatman and ferried people across the Rhine, and besides he was an ardent Christian and believed that it was his duty to convert the heathen. His methods were peculiar. One day as he was taking a passenger across the Rhine he suddenly stopped rowing and asked the traveler if he was a Christian. The man replied that he was not. At once Saint Goar seized him and plunged him over the side, baptizing him in the river. However, the saint was afraid that such a quick conversion might not be permanent; so he left him in the Rhine to drown, in order that the converted soul might go direct to Paradise. It is also related that the same night the soul of the drowned man appeared to Saint Goar and thanked him warmly for securing to him the joys of heaven. From that time on the lusty saint secured new converts daily. When the bishop of the town suggested that he was perhaps too violent in his methods, Saint Goar at once miraculously hung his hat on a sunbeam. This convinced the bishop that he was indeed a saintly man. But Saint Goar's system of compulsory baptism is said to have lasted a very short time, nevertheless; for his passengers, hearing of his habits, when in the middle of a stream would always make the sign of the cross and swear that they were Christians.

Not far below the Lorelei Rock are two famous ruins called the Castles of the Brothers. The legend connected with them is that two brothers once lived there in perfect harmony until they fell in love with the same woman. Neither would yield his claim, and finally one day they fought upon a narrow ledge between the castles. At the same moment each pierced the other's breast with his sword, and they fell dead, each with a mingled look of hatred and triumph on his face.

Another story of the Rhine is the legend of the bandit named Falkenstein, who lived in the castle now called Falkenburg. At one time he stole a silver bell from a church. The bishop came to his castle to demand its return. Falkenstein roared with laughter. "You wish to have your bell, do you? Well, you shall have it henceforth forever!" The bell was tied round the bishop's neck, and he was thrown into the dungeon well of the tower and covered with stones. Not long afterward the bandit became ill, and at night time, from the depths of the earth, sounded the ringing of a silver bell. This terrible sound continued until midnight, when, at the last stroke of twelve, Falkenstein died. It is said that on every anniversary of the robber's death the bell can be heard ringing beneath the ruined stronghold.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

STOLZENFELS CASTLE, GERMANY

STOLZENFELS CASTLE, in Germany, whose German name when translated means "Proud Rock," is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

STOLZENFELS CASTLE AND EMS

Monograph Number Four in The Mentor Reading Course

THE name of the Castle of Stolzenfels means "Proud Rock," and well does the castle deserve its name! It stands 500 feet above the Rhine, and, set in its frame of beautiful foliage like a castle floating in the air, it dominates the surrounding country.

Like Rheinstein Castle, the Castle of Stolzenfels is now the personal property of Emperor William. It occupies the site of a fortress built in the thirteenth century, and the castle itself was erected by Frederick William IV in the first half of the last century. The old foundation walls were used, and its original form was preserved as far as possible.

At the foot of the hill on which Stolzenfels stands lies the little town of Capellen, and almost directly opposite the castle is the River Lahn, upon whose banks lies the pretty town of Ems, a world-famous watering place. This little city is very closely associated with German history, and upon the summit of the hill that overlooks the town is a national monument.

Ems was a favorite resort of old Emperor William I. It is said that one day he paid a visit to an orphan asylum nearby.

"My little Fräulein," he began, taking an orange from his pocket, "can you tell me to what kingdom this belongs?" "To the vegetable kingdom," she replied. "Very good," said the kaiser. Then, holding up a gold piece, he asked, "And to what kingdom does that belong?" "To the mineral kingdom," she answered promptly. "Well done!" exclaimed the emperor. "But now," he added, "to what kingdom do I belong?" The little girl hesitated. She did not want to say that her honored emperor was a member of the animal kingdom, so she said timidly, "Your Majesty belongs to the Kingdom of Heaven!" There were tears in the old emperor's eyes as he replied, "My little one, I hope you are right."

A quarter of a century ago one of the most frequent visitors to Ems was the hero of the Franco-Prussian War, Von Moltke, commander-in-chief of the German army. He used to travel with extreme simplicity. One day a thin-faced, wrinkled man entered a hotel at Ems, his satchel in his hand. He looked like a poor traveler, and therefore was given a small room under the eaves. But when the landlord saw the name which this visitor wrote upon the usual German card of registry he gasped with horror,—"Field Marshal Von Moltke, Berlin." He rushed upstairs to apologize; but the marshal, instead of taking offense, was very well satisfied with his room, saying, "I am quite comfortable here; and many a time upon the battlefield I should have been very glad of such a bed as this."

About a mile and a quarter above the Castle of Stolzenfels is the Königsstuhl, or King's Seat. It was here that the electors met to choose the emperor of Germany. It was erected in 1376 by Emperor Charles IV; but it fell into decay and had to be rebuilt in 1843.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

FORTRESS OF EHRENBREITSTEIN, GERMANY

THE FORTRESS OF EHRENBREITSTEIN, in Germany, called "The Gibraltar of the Rhine," is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

COBLENZ AND THE FORTRESS OF EHRENBREITSTEIN

Monograph Number Five in The Mentor Reading Course

THE Fortress of Ehrenbreitstein has often been called "The Gibraltar of the Rhine," and the mighty citadel well deserves this name. It stands just across the Rhine from the important city of Coblenz.

Coblenz, situated where the Moselle joins the Rhine, is the capital of the Rhenish province of Prussia. Its population is over 50,000, and it is one of the most beautiful of the larger Rhenish towns. It was founded by the Romans, and many of their remains have been discovered there. During the Middle Ages Coblenz flourished greatly, and it was always an important military center. In the Franco-German War it was one of the most important military stations on the Rhine.

The Rhine Promenade in Coblenz extends along the river for two miles. This most beautiful feature of the city was created by Empress Augusta, and has a splendid garden, tended with the utmost care, shaded by noble trees, and embellished with statues, fountains, and elaborate flowerbeds. Here very often the traveler may hear German students singing, with true German pride and fervor, the national song, "The Watch on the Rhine."

Ehrenbreitstein, just across the river from Coblenz, is a small town of 5,000 inhabitants. Its principal attraction is the Fortress of Ehrenbreitstein, with its 400 cannon and stores of provisions capable of maintaining an army for ten years. The present fortress, whose German name means Broadstone of Honor, was built in 1816-26 by General Von Aster, taking the place of an ancient stronghold of the electors of Treves that played an important part in the Thirty Years' War, and was taken by the French in 1799 after a gallant resistance.

The fortress of today rises 400 feet above the river, and commands a magnificent view of the Rhine below from Stolzenfels to Andernach. In its imperial majesty it seems absolutely impregnable, and guarantees the words of "The Watch on the Rhine":

"While yet one drop of life-blood flows,
The sword shall never know repose;
While yet one arm the shot can pour,
The foe shall never reach thy shore.
Rest, Fatherland, for sons of thine
Shall steadfast keep the Wacht am Rhein."

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE BRIDGE AT BONN, GERMANY

THE BRIDGE AT BONN, in Germany, one of the most beautiful of the bridges that span the Rhine, is the subject of one of the intaglio-gravure pictures illustrating "The Story of the Rhine."

BONN

Monograph Number Six in The Mentor Reading Course

THE biggest thing at Bonn is its famous university. The university buildings are the finest structures there. They occupy the south side of the old town. The university was founded by Frederick William of Prussia in 1818, succeeding a university that had been closed in 1797 during the French occupation. The building now occupied by the university was originally the Electoral Palace, which was built about 1717 out of materials of the old fortifications torn down at that time. Four thousand students attend the university, and its library contains 355,000 volumes.

The city is famous not only for its institute of learning, but for its many great men of worldwide fame. Could we but be transported to a former day and walk the streets of Bonn, we might see a number of faces that have grown familiar to us in the gallery of the great. That rugged figure across the street, walking along with hands clasped behind him, his hair a disordered tangle, his beetling brows bent scowlingly as he hums over and over in rumbling tones a brief musical subject,—that is Ludwig van Beethoven. That scholar with so serious a face is Niebuhr, the famous historian; and there is Schlegel the philosopher; and nearby stands Robert Schumann, his hands now broken so that, though he still composes immortal works, he plays the piano no more. The shadow of insanity is already on him.

We would see the short figure and attractive face of Arndt, dear to all Germans for his immortal song "What is the German Fatherland?" which rivals in popularity "The Watch on the Rhine." On a stone bench by the door of his house at Bonn, "Father Arndt," as he was called, would sit for hours gazing upon the beautiful Rhine, and musing on the great national changes that he had seen and had aided to bring about. When he died in 1860 a mighty multitude of people followed his body to the grave.

At Bonn the river is crossed by a fine bridge called the Rheinbrücke, or Rhine Bridge, which is 1,417 feet long. This was built in 1896-98 from the designs of Professor Krohn, and is probably the most beautiful bridge in the Rhenish provinces. It crosses the river in three arches, the central one of which has a span of 615 feet. The fantastic and humorous decorations of the bridge towers represent scenes from Rhenish life. One of the little figures is the so-called Brückenmännchen, or "Little Man of the Bridge." This figure turns his back to the city of Beuel, which is opposite Bonn, because Beuel refused to contribute toward the building of the bridge. Over the flight of steps descending to the bridge from the Rhine wharf is a seated figure of Julius Cæsar.

Bonn is a very old city. In fact, in ancient times it was a military town of the Romans. However, it had not much importance until the year 1273, when the archbishop of Cologne moved his seat of government there. Two German kings, Frederick of Austria and Charles IV, were crowned in the cathedral of Bonn. In 1794 the French took it; but in 1815 the Congress of Vienna awarded Bonn to Prussia.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 13, SERIAL No. 65
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

WILLIAM SHAKESPEARE

By HAMILTON WRIGHT MABIE

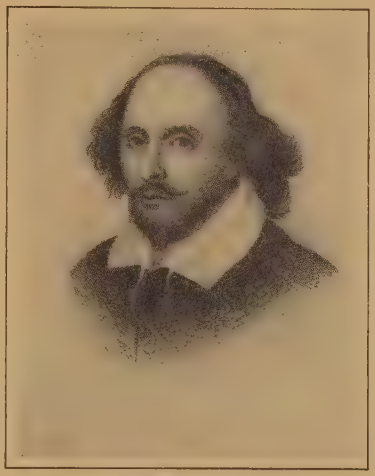
Author and Editor

MENTOR GRAVURES

ROOM IN WHICH SHAKESPEARE WAS BORN

ANNE HATHAWAY'S COTTAGE

SHAKESPEARE'S HOUSE, STRATFORD



MENTOR GRAVURES

SHAKESPEARE'S WORKROOM

THE AVON AND STRATFORD CHURCH

SHAKESPEARE'S GRAVE IN STRATFORD CHURCH

SHAKESPEARE
From the Chandos portrait in the National Gallery, London

THE MENTOR · DEPARTMENT OF LITERATURE
SEPTEMBER 1, 1914

THERE are three questions the answers to which, if sufficiently full and clear, make a man's life and work comprehensible. They do not explain his genius, which remains a mystery, though its qualities and modes of expression may be analyzed; but they explain the form of his work, the art of it, its limitations and its power; and the answers to these questions are especially illuminating when they are asked and answered about men of genius. For genius is not primarily intellectual: it is primarily spiritual; it is the power of intuition, of divining what is in the hearts and minds of people. There are forcible speakers who bring what they have to say completely phrased and impose it upon their auditors; but this is not the way of the great orator. He knows what is in the minds and hearts of the audience; he feels the atmosphere; everyone who listens to him has the feeling that the speaker is talking directly to him. The orator creates a sense of intimacy between himself and his audience. His convictions are not changed; but the manner of presenting them is deeply affected. Mr. Gladstone once said that what the orator received from the audience as mist he gave back as rain.

Shakespeare was preëminently a man of genius, and more sensitive, perhaps, to the atmosphere of his age than any other man of his time.

The questions which are touchstones to bring out the manner of a man's work are three: When? Where? How?

The answer to the first of these questions sheds a flood of light on Shakespeare,—"the sixteenth century."

THE ENGLISH RENAISSANCE

A hundred years earlier the intellectual freedom of the plays, the curiosity about life, and the interest in life which they express, would have been impossible. Their writer was lifted on a great tide of vitality which energized the English people, made them ardent explorers, daring sailors, filled them with faith in the capacity of men to achieve a development which had been held in check

THE GARDEN OF SHAKESPEARE'S BIRTHPLACE
At Stratford-on-Avon

by the rigid division into ranks of society in the Middle Ages. A current of fresh air was blowing through the world when Shakespeare came, and no one felt it more keenly than he.

BACK OF THE GRAMMAR SCHOOL
At Stratford-on-Avon

There was widespread curiosity about life, and Englishmen began to travel and to report the ways in which other peoples lived. They went especially to France and Italy, and some of the men whom Shakespeare knew in London had a smattering of the languages of these countries. They brought home foreign fashions, manners, stories. Those who could not travel read many of the most famous books in English translation;

for England was ceasing to be an island outside European interests and was becoming one of the active nations in the affairs of the world. It is possible that Shakespeare may have visited other countries; for companies of English actors sometimes went as far as Germany and Denmark. It is probable, however, that he picked up his limited speaking knowledge of French at home. It could have been done so easily that he would hardly have been conscious of the process. A man of genius absorbs knowledge of certain kinds as easily as he breathes. The translations of

SHAKESPEARE'S BIRTHPLACE
The Shakespeare cottage before it was restored

Plutarch's Lives, of Montaigne's Essays, of certain French and Italian plays, gave him a vast range of dramatic material, upon which he drew with great freedom.

SHAKESPEARE'S EDUCATION

He was born in a little inland town of probably fifteen hundred people; but there was a grammar school in Stratford, and we know what books were studied in such schools. They were not many; but they were

of the kind which cultivates as well as trains the mind. They were Plautus and Terence, the Latin comedy writers; Ovid, Virgil, and Horace, the Latin poets; Cicero the orator; and Seneca the moralist. Shakespeare had also a very considerable knowledge of medicine, law, music, theology, botany. Knowledge of these subjects was widespread in England in the sixteenth century; but it was popular, not scholarly, knowledge, and Shakespeare used it as a man of genius would use it, for purposes of illustration. Much emphasis has been laid on his familiarity with the law. As a matter of fact, other dramatists of his time show greater knowledge of the law, and even so romantic a poet as Spenser uses legal terms with greater accuracy than Shakespeare.

THE GUILD CHAPEL
At Stratford-on-Avon. Next to the chapel is the old grammar school in which Shakespeare was educated

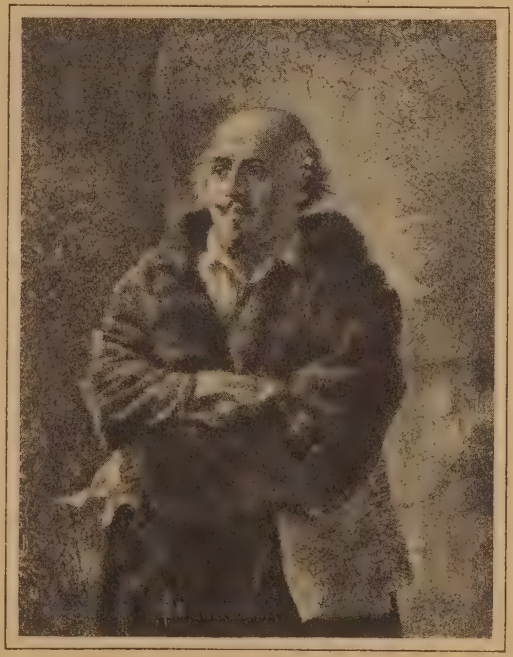
Where? The plays of Shakespeare are a kind of compendium of history. They bring on the stage men and women of many races and ages,—Greeks, Romans, Egyptians, Jews, Italians, Frenchmen, Danes, Moors, Scots of semihistoric times, and Englishmen from the time of Lear to that of Henry VIII. In the England of the sixteenth century Shakespeare found himself in the freest country in

INTERIOR OF ANNE HATHAWAY'S COTTAGE
At Stratford-on-Avon

Europe, and intellectually the most cosmopolitan. This is true in spite of the fact that modern intellectual life had received its earliest impulse in Italy.

A VIGOROUS AGE

In England the author of "Hamlet" lived his life in an invigorating moral atmosphere. There was much coarseness and not a little grossness of taste and life, and a century later there was a distinct lowering of the moral standards; but English life was essentially sound during the years between 1586 and 1610 or 1612, when Shakespeare was at work in London. It was a vigorous and wholesome age, disposed to take the chances of life bravely, and to believe in a man's will rather than in fate. This is the great note of the plays,—"character is destiny,"—and it is the secret of their impressiveness as works of dramatic art. They are free from the moral confusion of some recent plays, they are equally free from moralization; but the dramatic sequence of deed and consequence is never broken, and character is the result of things done. In "Lear" the world of the play expands beyond its familiar limits, and the solution of the problem demands a bigger stage; but that world is never a world of chance or of moral chaos.



SHAKESPEARE THE MAN

From a drawing by Adolph Von Menzel, the distinguished German artist. This picture, drawn in 1850, when Menzel was first becoming famous, shows a strong feeling of reality

Living in a highly energized age and among an active, vigorous race, the decisive question with regard to Shakespeare's genius is, *How* did it express itself? The answer to that question involves the personality of the man and the influences which most deeply affected him: time and place being foremost among those influences. Shakespeare was a poet as well as a dramatist. He probably never thought of himself as an author, so far as the plays were concerned. They were written in the course of his business as a purveyor of plays for the theater. He probably never thought of them as being literature in the modern sense of the word. But he wrote a collection of sonnets and two poems, "Venus and Adonis" and "Lucrece," and he may have had the same

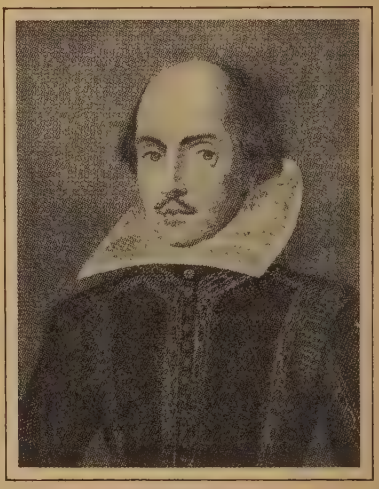
From a painting by John Faed

SHAKESPEARE AND HIS CONTEMPORARIES

Sylvester Seldon Beaumont Bacon Daniel Raleigh Dekker
Fletcher Donne Earl of Southampton
Ben Jonson Sir Robert Cotton
Camden Sackville, Earl of Dorset Shakespeare

sense of proprietary interest in them that Spenser had in the "Faerie Queen." These poems and such plays as "The Midsummer Night's Dream," "Romeo and Juliet," and "As You Like It," reveal Shakespeare as a poet of genius, and in nearly all the plays the dramatist is hand in hand with the poet. Shakespeare might easily have chosen the poetic form in which to express his genius: he chose the dramatic form instead. Why?

He spent his boyhood in the village of Stratford, in one of the most beautiful counties in England. It was an age much given to brilliant spectacles and delighting in "shows" of all kinds. Organized theaters were still in their infancy when Shakespeare was a boy; but strolling bands of players traveled through the country, and Stratford seems to have been specially popular with them. Shakespeare undoubtedly felt their attraction for a boy of imagination.



SHAKESPEARE

From the engraving by Martin Droeshout, published in the First Folio Edition of Shakespeare's works in 1623. The following lines, written by Ben Jonson, Shakespeare's friend and fellow poet, appeared with the picture:

TO THE READER

This figure that thou here seest put,
It was for gentle Shakespeare cut,
Wherein the graver had a strife
With nature, to outdo the life:
O could he but have drawn his wit
As well in brass as he hath hit
His face; the print would then surpass
All that was ever writ in brass:
But since he cannot, reader, look
Not on his picture, but his book.

THE SIXTEENTH CENTURY THEATER

He was twenty-two years old when he went to London, as countless youths have gone, to find work. He secured some kind of work connected with the theater, of which London possessed two. There were also several companies of players. Thenceforth, until his return to Stratford about 1612, Shakespeare was closely identified with the theater as actor, writer of plays, manager, and shareholder. It gave him occupation, furnished him with the tools of his trade, taught him how to use them, and ultimately made him a man of fortune.

The age reinforced the practical opportunities which the theater offered. It was an age of vivid imagination, and it was an age of action, and the drama has always been the form of literature through which such an age has expressed itself. This was true of Greece; it has been true of Spain, France, Germany; it is true of the present age. Shakespeare came at the moment when the play was not only becoming literature, but when it was becoming the most popular form of expressing English feeling. The theater took the place of the newspaper, the library, the lecture. Shakespeare was a journalist in his interest in his own time and his response to the interests of people about him. He was always the playwright, the maker of plays who knew how to put a play on the stage so as to interest the audience. Play writing is different from all other kinds of writing, as authors of novels discover where they try to dramatize their stories.

Shakespeare understood what is called "stage business" perfectly. He found in the theater many plays which were more or less popular. These plays belonged to the theater:

Copyright by Theodore Starr, Inc., agent for the MacMonnies reproductions in the United States

SHAKESPEARE

From the statue modeled by Frederick MacMonnies, in the Congressional Library at Washington, D. C. The face of this statue is based on the Droeshout engraving shown on the opposite page

no one had any sense of personal ownership in them. Shakespeare's first work was in making over some of these plays. This was his period of apprenticeship. Presently he began to write plays on his own account. Among these earliest plays are "The Comedy of Errors," "Love's Labour's Lost," "The Two Gentlemen of Verona,"—plays not without touches of his genius, but, compared with his late work, inferior in construction and in expression.

During the twenty-five years spent in London, Shakespeare wrote thirty-six or more plays. These were all written to be acted, not to be read. They were sold to the theaters, and it was to the author's interest that they should not be printed. So far as they were printed during his lifetime it was without his knowledge or consent. The mistakes, corruptions, and obscurities in the text of the plays are due to this fact. Shakespeare never thought of his plays as literature. In his time plays were to be acted, not read, and no playwriter thought of himself as a man of letters or had the sensitive modern feeling of ownership in his plays.

SHAKESPEARE

This statue, which is the work of the famous American sculptor, John Quincy Adams Ward, now stands in Central Park, New York City

SHAKESPEARE MEMORIAL THEATER

At Stratford-on-Avon

SHAKESPEARE'S PLAYS

The plays may be grouped in the order of time, or they may be grouped according to dramatic form. As a

HOLY TRINITY CHURCH
Photographed from the island at Stratford-on-Avon

matter of fact, the two methods of arrangement do not greatly differ in the results. The Historical plays, the Poetic plays, the Comedies, the Tragedies, and the so-called Romances were written in successive periods. This statement must not be pressed too far; but it is substantially true. "Romeo and Juliet" and "The Midsummer Night's Dream," in which the poet in Shakespeare collaborates on terms of equality with the dramatist, were probably written between 1596 and 1598. The Comedies were written between 1590 and 1600; the Tragedies were written between 1601 and 1609; "Cymbeline," "The Winter's Tale," "The Tempest," were the fruits of the closing years in London. There is widespread impression that originality is another name for invention; but Shakespeare, although the most original, was one of the least inventive writers of his age. He ranks with Æschylus, Homer, Dante, and Goethe, the greatest poets in the literature of the world. Now it is an interesting fact that none of these men of creative genius was inventive in the sense of producing novel things. The "Iliad" and "Odyssey" are poetic renderings of stories which had floated about Greece for centuries before Homer was born; "The Divine Comedy" is a spiritual interpretation of the mind and heart of the Middle Ages; "Faust" is a dramatization of a legend that was a household tale during the Middle Ages.

The poet of genius does not write out of his own narrow experiences, but out of the experience of humanity. In all his work the race is the silent partner. Shakespeare drew the materials for his plays from many sources. He seems never to have taken the trouble to invent the plots of his plays: with one or two exceptions the sources of all his plots are known. He was one of the least inventive and at the same time most original men of his time. Originality in art is not the discovery of novel ways of doing things, as in the mechanical inventions in the Patent Office: it is a fresh or powerful way of dealing with old material, an interpretation from an individual point of view of the facts of life which are common to all men, a rendering of those facts in the light and with the color of an original temperament. The materials for building—stone, wood, brick—are within any man's reach; but it is only the great architect who can make noble buildings of them. Life is too great for mere novelty or imitation. Men of genius do not contrive new things: they represent or interpret the great things of life greatly.

THE STRATFORD BUST AND MONUMENT
In Holy Trinity Church at Stratford-on-Avon. This monument was erected before 1623

GREATEST OF POETS AND DRAMATISTS

Shakespeare's originality is shown by his bold and effective handling of the material he found in earlier plays, in biographies like Plutarch's "Lives," and in semihistorical books like Holinshed's "Chronicles." He takes what is significant and rejects that which is mere detail. He develops slight sketches into striking characters, and combines incidents so as to make them tell a story dramatically. He develops his men and women as the result of the deeds they commit, and so secures the moral sequence which is the soul of the drama. He makes the play a revelation of universal law, so that each one of the great tragedies reads like a chapter out of the history of humanity. His characters become vehi-

cles for conveying the profoundest truths about human life; and, without sacrificing reality, he invests his plays with the air of greatness which is breathed in the loftiest poetry. He is not free from the grossness of his age; but he purifies and refines the material which comes to his hand, and changes lead into gold and clay into marble. He was a very uneven workman, sometimes careless and apparently indifferent and impatient: at other times his workmanship was almost flawless. "Cymbeline," for instance, is badly constructed and careless in style: on the other hand, "Othello" is from every point of view a superb example of the drama. The earlier plays are often slight in substance and full of faults of construction: the later plays are sometimes overweighted with thought, as if the dramatist had become absorbed in the truth of life which he wanted to convey and had become impatient of the form.

In his best work Shakespeare is without a rival in his dramatic effectiveness, his superb character drawing, the profundity of his thought, and the inimitable beauty of his style. In his happiest moments he is the greatest of poets and the greatest of dramatists.

THE MASK OF SHAKESPEARE

SUPPLEMENTARY READING

SHAKESPEARE, THE MAN AND HIS WORK
By W. C. Hazlitt.

LIFE OF WILLIAM SHAKESPEARE
By Sidney Lee.

SWEET AVON
By G. Morley.

SHAKESPEARE AND THE MODERN STAGE
By Sidney Lee.

WILLIAM SHAKESPEARE, POET, DRAMATIST, AND MAN
By Hamilton W. Mabie.

SHAKESPEARE AND HIS CRITICS
By C. F. Johnson.

SHAKESPEARE AND THE DRAMA (Translated)
By Count L. N. Tolstoi.

SHAKESPEARE (English Men of Letters Series)
By W. Raleigh.

THE AGE OF SHAKESPEARE
By T. Secombe and J. W. Allen.

A STUDY OF SHAKESPEARE
By A. C. Swinburne.

SHAKESPEARE AS A DRAMATIC ARTIST
By T. R. Lounsbury.

WILLIAM SHAKESPEARE
By Barrett Wendell.

TALES FROM SHAKESPEARE
By Charles Lamb.

SCENES FROM SHAKESPEARE FOR USE IN SCHOOLS
By M. A. Woods.

Shakespeare was not an author who wrote for print. He confined himself to acting, writing, and producing plays. The publications of his works were crude. The plays were printed and published first in what are known as the quarto editions, each play in a volume by itself. Some of these quartos are still in existence. They are very rare and valuable. These were the only printed forms of publication of Shakespeare's works that appeared in his lifetime.

In 1623, seven years after Shakespeare's death, the first complete volume of Shakespeare's works was published. It is known as the First Folio edition, and is one of the most famous books in the world. "Folio," like "quarto," is a book manufacturer's term, and it indicates the size of a volume. The First Folio of Shakespeare was 13 inches by 8½ inches. Three other Folio editions followed, the second in 1632, the third in 1664, and the fourth in 1685; but the First Folio is the famous book. There are a number of copies of this wonderful book in existence, and its value in the market has gone up in leaps and bounds. There is a copy in the Columbia University Library, which was purchased about forty years ago at not over $3,000. Twenty-five years ago an excellent copy in the possession of Baroness Burdett-Coutts was valued at $5,000. In fifteen years the book was worth $10,000, and now, within the last two years, the First Folio owned by Robert Hoe brought $13,000.

And so, though Shakespeare did not write for print and in his day saw little profit in the printed book, the first edition of his collected works has become one of the most valuable books in the world.

★ ★ ★

The First Folio Shakespeare is a curious volume in many ways. All who are interested should examine it. Faithful photographic reproductions of the book can be obtained through the booksellers. Get hold of a copy and look it over. The first thing that will strike you will be the crude printing, the misspelt words, and the blunders in the numbering of the pages. There are so many errors of various kinds that you are likely to form one of two conclusions,—either that those worthy old printers, William and Isaac Jaggard, were paragons of stupidity, or else that these queer blunders were made by design. Long ago some ingenious minds fixed upon the latter conclusion and developed it into a wonderful theory. This theory found its fullest expression in a stupendous work of nearly 2,000 pages by the Hon. Ignatius Donnelly, in which he maintains that the Shakespeare First Folio was a supremely clever and masterly cipher work. Then, by means of a number of devices and formulas which Mr. Donnelly called his "key," he unraveled the ciphering, and revealed therein a statement that these immortal plays were not written by Shakespeare, but by Francis Bacon.

★ ★ ★

It was perhaps a very good thing that the Hon. Ignatius Donnelly constructed this huge monument to misguided energy; for it served as a burial monument to the Bacon-Shakespeare controversy, which had been active for many years. Beginning about the middle of the nineteenth century, various writers took up the case of Francis Bacon, and for many years articles and books appeared in support of the theory that Francis Bacon wrote the Shakespeare plays. The literature on the subject was extensive. All kinds of evidences were brought forward to show that Shakespeare could not have been the author of the plays, and that the real author was Francis Bacon. But all of these theories went down to oblivion when the Hon. Ignatius Donnelly brought out his work and tried to prove that the First Folio was a great cipher prepared by Francis Bacon, in which, under the immortal lines of the plays, Bacon had imparted a message telling of the true authorship of the works—and a whole lot of other things besides.

★ ★ ★

That seems to have effectually checked the Bacon-Shakespeare controversy—at least for awhile. Mr. Donnelly proved all that the rest had tried to do, and he proved so much more that there wasn't anything left for others to do. The only trouble with Mr. Donnelly was that he proved too much. So with a sense of relief all true lovers of Shakespeare returned to worship him in the simple faith of their childhood.

THE AVON AND STRATFORD CHURCH

THE AVON AND STRATFORD CHURCH, at Stratford, the picturesque birthplace of William Shakespeare, are the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

THE ENGLAND OF SHAKESPEARE'S TIME

Monograph Number One in The Mentor Reading Course

THAT period in the history of the world which is known as the Renaissance was a period of revival in learning, and of renewed interest in the arts. Between the classic times of the Greeks and Romans and the Renaissance there was a long period of intellectual sluggishness which is called the Dark Ages. The Renaissance began in Italy about the fourteenth century; but in England it was at its height in the sixteenth century. It was during this period that William Shakespeare lived.

Elizabeth became queen of England in 1558 at the age of twenty-five. The England that she was to rule was not a quiet England. It was a time of various religious controversies, a period of expanding commerce, and a century of wonderful works of literature.

Queen Elizabeth was a wonderful woman and an excellent ruler of England. Her character has been many times attacked; but, selfish and heartless as she appears to have been, one must always admire the power and force of her personality. The Venetian ambassador to England at that time wrote of her, "Such an air of dignified majesty pervades all her actions that no one can fail to judge her a queen. She is a good Greek and Latin scholar, and besides her native tongue she speaks Latin, French, Spanish, and Italian, and her manners are very modest and affable."

If we look back at Queen Elizabeth's time, we meet, in addition to the great poet and dramatist himself, a host of famous names in statesmanship and letters. There was Baron Burleigh, chief minister and adviser of the queen. There was Spenser, the wonderful poet who wrote the "Faerie Queene," which few people read nowadays, but which is worth anyone's time. And then we see Sir Philip Sidney, the ideal gentleman of the sixteenth century, who wrote "A Defence of Poesie." This is still a good and noble argument for the art of poetry. His death was in keeping with his graceful and chivalrous life. It happened in the war of the Low Countries. He and his companions were fighting against great odds. All around them muskets and cannon banged and roared. Three or four times they cut through the enemy; but at last a cruel musket ball gave this brave, polished gentleman, Sidney, his death wound.

Among these great Elizabethans there was also the wonderful, intellectual Francis Bacon. Some people believe that he wrote the plays attributed to Shakespeare. And we find Christopher Marlowe, called "Kit" by his friends, one of the most harumscarum young daredevils of Elizabethan times. He was born in the same year with Shakespeare, and was the son of a poor shoemaker; but before his dramatic death (he was killed in a tavern brawl before he was thirty years old) he had written some of the greatest poetry in the English language.

All these geniuses and many others were accustomed to gather at the Mermaid Tavern in London. This was the great gossiping place of that rapidly growing metropolis. Here came Thomas Lodge, who wrote some plays and a novel entitled "Rosalynde" from which Shakespeare took the idea of "As You Like It"; and Thomas Nash, the satirist, quick-witted, fearless, and wild-living; and Robert Greene, who wrote poems that a saint might have written and lived a life that would make many a wicked man turn pale. Another famous character often seen at the Mermaid was Ben Jonson, one of Shakespeare's closest friends.

These were the men, then, of Shakespeare's time, and this was the England in which he lived and wrote.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

ROOM IN WHICH SHAKESPEARE WAS BORN

THE ROOM IN WHICH SHAKESPEARE WAS BORN in April, 1564, is the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

THE BOYHOOD OF SHAKESPEARE

Monograph Number Two in The Mentor Reading Course

WILLIAM SHAKESPEARE was baptized in the parish church of Stratford-upon-Avon, in Warwickshire, England, on April 26, 1564. No one knows the exact day on which he was born. His birthday could not have been later than April 23, because the inscription on his monument shows that on April 23, 1616, he had already begun his fifty-third year. At any rate, the great poet's birthday is usually placed in April, 1564.

Shakespeare's father, John, was a prominent man in Stratford. He was alderman at one time, and later held the chief municipal office, that of high bailiff. Shakespeare's mother, Mary Arden, was the daughter of a well-to-do farmer.

Shakespeare had a number of brothers and sisters; but none of them achieved the fame that William did.

We may think of Shakespeare in his boyhood as the son of one of the leading citizens of a rather important provincial market town. Stratford stands on the river Avon, in the midst of an agricultural country throughout which, in those days, inclosed orchards and meadows alternated with open fields for tillage, and not far from the wilder and wooded district known as the Forest of Arden. It had a free grammar school, and here it was that the poet received his education, which was a good one for those days. He never became an exact scholar, because he probably left school when he was about thirteen years old; but, as his plays show, he must have read to advantage a number of good books, especially in history and the classics.

In 1557 the fortunes of Shakespeare's father took a turn for the worse. For this reason the boy left school, and began to help his father in his work. It is said that he killed calves and "would do it in a high style and make a speech." Even then he had the germ of acting in his blood.

Companies of players visited Stratford in those days, and not far away was Kenilworth, where wonderful masques and plays were shown before Queen Elizabeth. Likewise, in the neighboring village of Coventry, from time to time festivals of acting were held. In this way Shakespeare grew to know something of the workings of drama.

When he was only eighteen years old Shakespeare married. His wife was Anne Hathaway, who was about eight years older than her boyish husband. Their first child, Susanna, was born on May 26, 1583, and on February 2, 1585, twins, Hamnet and Judith, were baptized.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

ANNE HATHAWAY'S COTTAGE

ANNE HATHAWAY'S COTTAGE, the girlhood home of Shakespeare's wife, is the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

PLAYWRIGHT AND POET

Monograph Number Three in The Mentor Reading Course

SHAKESPEARE lived very happily with his wife for three or four years after his marriage; but about 1587 his career at Stratford came to a sudden and stormy close for a time, and he went to London to seek his fortune.

It is said that Shakespeare got into trouble through poaching on the estates of a rich Warwickshire magnate named Sir Thomas Lucy. He was caught and punished, and then, in revenge, wrote such annoying verses about Sir Thomas that he had to run away to escape his anger. Later, in his play, "The Merry Wives of Windsor," he satirized Lucy as "Justice Shallow," with the dozen white louses on his old coat.

Of all the men who tramped wearily to London in the olden times, hoping to make their way in the world, none probably had a sadder heart than William Shakespeare. He had left behind him, in the home that he loved, a wife and three children, a father sinking into poverty, and only a reputation for troublesomeness. Never had he done a thing to make people think well of him.

And yet only ten years elapsed between then and his return to Stratford. Now he was a rich man, a friend of the greatest minds in the land, and a favorite of Queen Elizabeth's. What had happened in the meanwhile?

It is rather difficult to say what happened to Shakespeare within the years 1587 to 1592. Much indeed might have happened to the young man. It is said that at times he was a scrivener, an apothecary, a dyer, a printer, and a soldier. Certainly in his plays he gives evidence of knowing something about all these trades. He finally, of course, drifted to the theater.

At first his employment was rather a menial one. According to tradition, he became holder of the horses on which some of the richer playgoers arrived. It has been suggested that he organized a service for this purpose, taking loungers about the theater into his employment. But it was not long before he was admitted to the company as an actor. This soon led to his rewriting plays and joining with other men in composing new ones. In fact, so much success had he that by the summer of 1592, when he was twenty-eight years old, other playwrights had become jealous of him.

At the same time, Shakespeare made an attempt to win fame with pure poetry. He published "Venus and Adonis" in 1593, and "Lucrece" in 1594.

From June, 1592, to April, 1594, London theaters were closed on account of riots and the plague, with the exception of about a month at each Christmas during that period. It has been surmised that during this time of enforced leisure Shakespeare journeyed about the continent of Europe. This has never been proved, however.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

SHAKESPEARE'S BIRTHPLACE, STRATFORD-UPON-AVON

SHAKESPEARE'S HOUSE, in Stratford-upon-Avon, the birthplace of the great English poet and playwright, is the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

THE ACTOR MANAGER

Monograph Number Four in The Mentor Reading Course

FROM the time of the reopening of the London theaters in the summer of 1594 Shakespeare's place in the theatrical world is much clearer. He had certainly become a leading member of the Chamberlain's Company by the following winter, when his name appears for the first and only time in the accounts of the treasurer of the company as one of the recipients of payment for their performances at court.

This company had for its patron James I, after he had come to the throne. Thereafter they were called the King's Men. They were the most favored of companies at court. From the summer of 1594 to March, 1603, they played almost continuously in London and traveled out of the metropolis very little. About 1608 they moved into the winter theater of the Blackfriars.

But although Shakespeare was by this time the leading playwright of the day, and a part owner of the company, he does not seem to have been a star actor. As a dramatist he was the mainstay of the company for about fifteen years; but the part of the Ghost in Hamlet was as important a one as he usually played. On an average he must have written about two plays a year; although he probably wrote much more rapidly in the early part of his career.

At this time he was very prosperous. Even before 1596 he was able to resume his relations as a moneyed man at Stratford-on-Avon. His father's affairs were in a pretty bad way during the last ten years of his life; but Shakespeare helped him out a great deal.

In 1596 Shakespeare's son Hamnet died; but the next year Shakespeare bought one of the largest houses in Stratford, and in 1605 he bought an estate of 107 acres in the open fields of Old Stratford, together with a farmhouse, garden, and orchard.

But all the time London remained his headquarters. There is evidence that in 1604 he "lay" temporarily or permanently in the house of Christopher Mountjoy, a tire-maker of French abstraction, at the corner of Silver St. and Monkwell St. in Cripplegate, London, and his morals at this time were vouched for in a letter written by an actor, "The more to be admired that he was not a company-keeper...would not be debauched, and if invited to court he was in paine." Nevertheless he was quite a favorite at court. It is said that he wrote "Merry Wives of Windsor" because of the desire of Elizabeth to see fat Falstaff in love.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE SHAKESPEARE ROOM—Second Floor of the Shakespeare House

THE SHAKESPEARE ROOM on the second floor of his birthplace, is the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

FRIENDS AND CONTEMPORARY REPUTATION

Monograph Number Five in The Mentor Reading Course

SHAKESPEARE appears to have always been on friendly terms with his fellows of the stage. One of them, named Augustus Phillips, left him a small legacy in 1605, and he was very intimate with Ben Jonson.

Ben Jonson was one of the finest poets of Shakespeare's time. He was born in the beginning of the year 1573. His father died a month before he was born, and his mother married when Ben was two years old. His stepfather provided him with the foundations of a good education, and later he was sent to Westminster School, at the expense of its head master, William Camden, who was Jonson's firm friend in after life. Jonson was nearly nine years younger than Shakespeare, and was merely an actor at the time that Shakespeare had reached the height of his career; but the two became great friends.

This, however, did not spare them several sharp encounters of wit. At one time Jonson said that "Shakspeer wanted arte"; and he later said that Shakespeare wrote too easily and quickly. But nevertheless he declared the great dramatist to have been "honest and of an open and free nature," and he said that for his own part "I love the man and do honor his memory as much as any."

Jonson's powers as a dramatist were at their height during the earlier half of the reign of James I; but the close of this king's reign found the foremost of its poets in a very unprosperous condition. He died in 1637, and was buried on the north side of the nave in Westminster Abbey.

There is a great deal of evidence concerning Shakespeare's literary reputation during his lifetime. There were many allusions to his work both as poet and as dramatist. These are all full of praise. A kind of literary handbook published in 1598 says that Shakespeare was "most excellent in both kinds (*i.e.*, comedy and tragedy) for the stage," and one of "the most passionate among us to bewaile and bemoane the perplexities of Love."

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT 914, BY THE MENTOR ASSOCIATION, INC.

SHAKESPEARE'S GRAVE IN STRATFORD CHURCH

SHAKESPEARE'S GRAVE IN STRATFORD CHURCH, the last resting place of England's greatest poet, is the subject of one of the intaglio-gravure pictures illustrating "Shakespeare."

LAST YEARS AND DEATH

Monograph Number Six in The Mentor Reading Course

SHAKESPEARE left London for good in 1610. He retired and lived at his house on New Place, Stratford. Here he lived the life of a retired gentleman. He had his garden with its mulberry tree and his farm in the near neighborhood. His brothers, Gilbert and Richard, were still alive, and his sister, Joan, was happily married. Of his daughters, the eldest, Susanna, had married John Hall, a physician.

However, his retirement did not mean that he broke off from his London life completely. He may have written the last few of his plays at Stratford, and in 1613 he devised an emblem to be painted by one Richard Burbage and worn in the tilt on Accession Day by the Earl of Rutland. In the same year he purchased for £140 a freehold house in the Blackfriars, London.

On March 25, 1616, Shakespeare made his will. This was evidently done in haste, because it contains many erasures and interlineations. A month after this will was signed, on April 23, 1616, he died, and was buried in the chancel of the parish church at Stratford.

And now into the quietness of the shady parish church come from all parts of the world reverent pilgrims, who gaze with full hearts at the strange inscription on the slab of stone in the chancel floor, under which rest the remains of the great hero of the world of books. It is a strange, warning inscription to those who hold this grave most sacred:

> "Good friend, for Jesus' sake forbear
> To dig the dust enclosed here;
> Blest be the man that spares these stones
> And curst be he that moves my bones."

His last request was only for a quiet tomb. His works might take care of themselves.

A more elaborate monument, with a bust by the sculptor Gerard Johnson, was in due course set up on the chancel wall.

His wife did not long survive him. She followed her husband to the grave on August 6, 1623. After the death of his granddaughter, Lady Bernard, in 1670, there were no direct descendants of Shakespeare in existence.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 14, SERIAL No. 66
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Copyright, by Hotel Imperial — Bowling on the Green, by E. A. Abbey. In the grill of the Hotel Imperial, New York City

AMERICAN MURAL PAINTERS

By ARTHUR HOEBER

Author, Artist, and Critic

THE MENTOR · · · DEPARTMENT OF FINE ARTS
SEPTEMBER 15, 1914 · SERIAL No. 67

MENTOR GRAVURES

RETURN OF THE BATTLE FLAGS
By Edward Simmons

THE APOTHEOSIS OF PENNSYLVANIA
By E. A. Abbey

THE BENEFICENCE OF THE LAW
By Kenyon Cox

HOSEA—DETAIL OF THE PROPHETS
By John Sargent

DETAIL OF THE ANTHONY DREXEL MEMORIAL CHANCEL
By E. H. Blashfield

THE PLEIADES
By Elihu Vedder

THE story of mural painting in America dates back just a trifle over half a century; yet so rapidly do we develop things in this country that today the names of half a hundred men and women who have done distinguished work in this direction come to mind in any review of native accomplishment. However, the art of decoration is one of the oldest in the history of the world, examples of which have been handed down from almost prehistoric times. Traditions reach us—examples too—from the great civilizations of Egypt, Assyria, Greece, Rome, in Europe; while on our own continent there remain records of art in the way of wall decorations in Mexico and Central America, of beauty, taste, and invention, that baffle all efforts to classify as to their age. Says a great art writer, "No society, however rudimentary, has altogether ignored art." Within the last few years prehistoric paintings by men who probably lived on reindeer flesh have been discovered in caves of the Pyrenees, paintings of no little artistic merit and surely artistic instinct.

With the name of John La Farge must begin any account of the history of mural painting in America. The name is an honored one in the

annals of our art development, and he has been dead only a few years, after a long life of devotion to high artistic ideals. It was in 1861 that he completed a panel for the church of the Paulist Fathers, in New York. The theme was "Saint Paul Preaching at Athens." The architects, however, rejected the work for reasons that seem never to have been recorded, and the next year LaFarge began a large triptych* of "The Crucifixion"; though he completed only two of the smaller divisions of the composition. These he kept in his studio for many years, until they were purchased by the late William C. Whitney. But his work in the meantime had been remarked, and he received an order for some decorations for a dining room; while the architect H. H. Richardson, in 1876, offered him a commission to take charge of the interior decoration of Trinity Church, Boston. This work was completed in about four months.

*A picture on three panels side by side.

DAWN, by T. W. Dewing
Ceiling decoration in the grill of the Hotel Imperial, New York City

"Oh, tenderly the haughty day
Fills his blue urn with fire!"
—Ralph Waldo Emerson.

Copyright, 1904

THE EDICT OF TOLERATION, by E. H. Blashfield
This is the central section of a decoration in the courthouse at Baltimore, Maryland

THE LIGHT OF LEARNING
By Kenyon Cox

Lunette in the public library at Winona, Minnesota

La Farge chose as assistants Francis Lathrop, Francis D. Millet, George W. Maynard, and Augustus Saint-Gaudens the sculptor, among others. The work was satisfactorily completed, and remains today one of the great accomplishments in this country. After this La Farge was asked to decorate Saint Thomas' Church in New York, which was followed by his decorations for the Church of the Incarnation in the same city.

LA FARGE'S MASTERPIECE

In the Church of the Ascension, however, is La Farge's masterpiece, without doubt the greatest piece of church decoration in this country. The theme is "The Ascension of Our Lord," a composition arranged in two groups, one of the ascending Christ amid the clouds, the other of the disciples with Mary the Mother standing on the ground gazing upon the wonder passing beyond their vision. The composition is one of great dignity and deep religious feeling; the vision of the painter is most distinguished; while there are both balance and harmony, and the color scheme is highly decorative and rich.

The work was immediately followed by many others, including a music room for the residence of the late Whitelaw Reid, rooms in the residence of Cornelius Vanderbilt, and many churches; while later was to come the work for great public buildings, culminating in the decorations for the Supreme Court room of the new capitol at St. Paul, Minnesota, a colossal undertaking comprising many large panels. La Farge did not, however, confine his activities entirely to mural painting; for during his long career in art he was identified with work in stained glass, to which he gave great attention. His achievements in this direction were among the most distinguished that have ever been attained in the history of the world.

EGYPTIAN DANCE
By William De L. Dodge

In the Majestic Theater at Boston, Massachusetts

WILLIAM M. HUNT

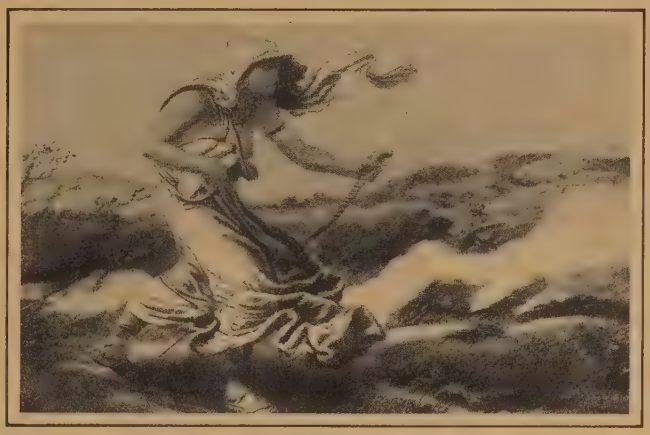
Before we come to the group of present workers in mural painting it is necessary that we consider an earlier man, again one of the pioneers, the artist William M. Hunt of Boston, who in 1878 obtained the commission to decorate the New York state capitol at Albany. The result was a fine series of pictures, well composed; but unfortunately they survive only in reproductions, the originals having been painted directly on the walls. These, owing to faulty construction, did not long remain intact, falling out of plumb, and they had to be supported by beams until they were finally entirely destroyed. Hunt had been a pupil of Thomas Couture (koo-toor′) in Paris, a man who had strong influence on his work, and these decorations were very reminiscent of his master. The pictures were fifteen by forty-five feet in size, and the themes were "The Flight of Night" and "The Discoverer," of which only photographs remain to tell the tale.

Today the mural painter produces his work on canvas instead of on the wall, a process that enables him to do most of the labor in the studio, and in case of necessity this, after being attached to the walls, can be taken down again and so preserved.

MURAL ART AT "THE WHITE CITY"

It was on the occasion of the planning of the World's Columbian Exposition of 1893 in Chicago that the first real impetus to mural decoration was given in America. This occasion disclosed to the citizen the

possibilities of the native artist, as well as the esthetic value of such embellishment in public edifice and in private home. The administrative body of the fair, determining upon a decorative scheme to be properly carried out, appointed to take charge of the mural painting Francis D. Millet, and as assistant, Charles Yardley Turner. A selection of artists was made to execute the work, who were J. Alden Weir, Edwin Howland Blashfield, George W. Maynard, Robert Reid, Edward Simmons, Charles Stanley Reinhart, Carroll Beckwith, Kenyon Cox, Gari Melchers, William De L. Dodge, and Walter McEwen.



THE CUMÆAN SIBYL, by Elihu Vedder
At Wellesley College

Blashfield and Maynard had had some slight experience in decorative work; but the rest were practically novices, though all had been serious, capable students in Paris, and were familiar with examples of the decorative arts of history. Millet was a rare executive, a man who was subsequently to do an enormous amount of just such work. It will be remembered that he went down to his death in the ill-fated Titanic. Of the rest of the group Weir, Reinhart, Beckwith, Melchers, and McEwen returned to their easel picture work after the Chicago fair, with only an occasional decoration. Blashfield, Maynard, Simmons, Cox, and Dodge have, however, continued to be strongly identified with mural work, and these men must receive closer attention. The decorative scheme at

Copyright, 1898, by E. Vedder. From a Copley Print, copyright, 1899, by Curtis & Cameron, Inc.

SAMSON, by Elihu Vedder

Chicago was a remarkable achievement, all things considered, and the grounds were referred to as "The White City," "The Fair City," "The City of Dreams," and finally, alas! as "The Vanishing City"; but in reality nothing like it was ever seen before and probably never will be again.

EDWIN HOWLAND BLASHFIELD

Of this group Mr. Blashfield has been more largely identified with decorations all over the land than the rest. The list of his mural work is a large one. A pupil of Bonnat's (bo-nah') in Paris, a writer of great charm, and a most serious student of his profession, Mr. Blashfield brought to his art scholarly endowments of a high order. After his work of decorating the dome of the Manufacturers' Building at Chicago came a series of commissions to embellish various homes of private individuals,—Collis P. Huntington, the Drexels, the Vanderbilts, Adolf Lewisohn, and others,—with work for the Library of Congress, the Appellate Court of New York, the ballroom of the Waldorf-Astoria Hotel, the Prudential Life Insurance Company of Newark, New Jersey, the state capitols of Minnesota, Wisconsin, Idaho, and other states, with innumerable courthouses at Baltimore, Newark, Hudson County (New Jersey), Youngstown (Ohio), the Federal Building at Cleveland, some schools, and many more. In these he disclosed enormous invention, great facility, a good pictorial sense of composition, and generally a scholarly grasp of decorative requirements.

KENYON COX

Kenyon Cox, likewise a pupil of the Paris schools under J. L. Gérôme (zhay-rome'), has been largely identified with decorative work throughout the land. A distinguished draftsman and a writer on art as well, Mr. Cox is represented with decorations in the Walker Art Gallery, Bowdoin College, in various state capi-

THE PROPHETS, by John Sargent
In the Boston Library. Center panel, showing Elijah, Moses, and Joshua

THE LIGHT OF LEARNING
By Robert Reid

Copyright, 1909, by Robert Reid

tols and public libraries, in the Appellate Court of New York and other courthouses throughout the Union, and was awarded the medal of honor for mural painting by the Architectural League in 1910. He too is represented in the mural decorations of the Congressional Library at Washington.

JOHN SINGER SARGENT

Mr. Sargent, perhaps the most prominent figure in the modern world of art, a man whose success has rarely been duplicated, a painter of the portrait above all, has confined his mural work to the decorations in the Boston Public Library. These are of such superlative quality as to cause regret that the man, in the course of a most active artistic life, could not have found time to do more. Mr. Sargent's parents were Americans. They are his sole claim to nationality; for he was born in Italy, received his art education in France, and has resided for many years in England. Sargent, in short, is thoroughly cosmopolitan in himself and in his art. His Boston Library decorations are singularly original, of profound symbolism, disclosing deep intellectuality and serious study. His work here, says William A. Coffin, "as a whole is like a casket of jewels." It consists of a frieze, a lunette,* and an arched ceiling. In the latter are depicted the gods of polytheism and idolatry; there are panels of the Prophets in the lunette, and the Jews are represented by twelve nude figures in subjection to the Egyptians and Assyrians, typified by figures of Pharaoh and the Assyrian king. It is a most elaborate symbolism, thoroughly consistent, wonderfully worked out, and of absorbing interest.

*A form of decoration over door, window or in arches—shaped like a half moon.

EDWIN A. ABBEY'S DECORATIONS

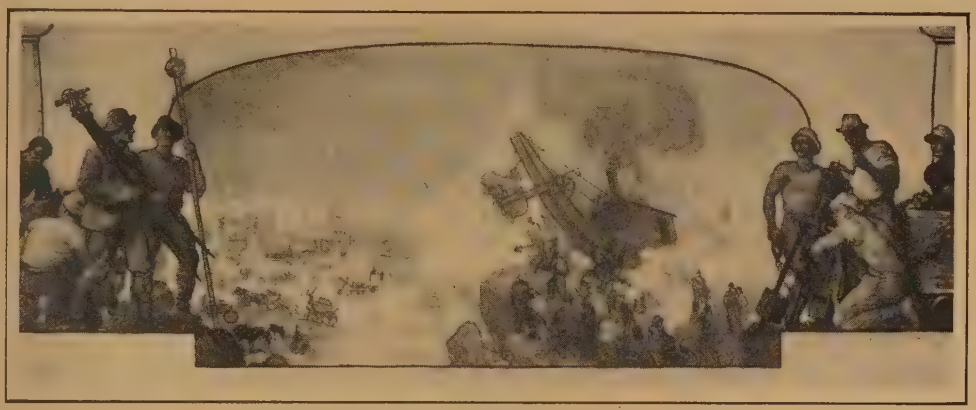
Edwin A. Abbey, in another chamber of this Boston Library, the delivery room, has his now world-famous decoration, the story of the Holy Grail, perhaps the most popular mural work in this country, certainly the best known, and the shrine for many years of the tourist. It is a series of panels narrating the history of the knights of the Arthurian legend, exquisitely told, for Abbey was a master illustrator, and there is great charm of arrangement and color, all making a popular appeal. Mr. Abbey was further commissioned to decorate the state capitol at Harrisburg, Pennsylvania. He attacked this work with great interest and enthusiasm, but his labors were interrupted by his death. The task was then taken up by Miss Violet Oakley, herself a distinguished mural painter, who, though handicapped by the circumstances of having to follow out the scheme of another artist, nevertheless disclosed great capacity and has made a success of the performance.

FAMOUS WOMEN, by Barry Faulkner

Decoration for the house of Mrs. E. H. Harriman at Arden, New York. From left to right the women pictured are Cornelia, Beatrice, Judith, Queen of Sheba, Joan of Arc, Helen of Troy, and Pocahontas

PUBLIC LIBRARY DECORATIONS

The Boston Library, it may be stated, offered opportunity for decorative work of an unusual nature, which was taken advantage of by several of the better known men. Elmer E. Garnsey made remarkable designs for the Pompeian lobby, and John Elliott a ceiling in the children's reference room. The Congressional Library at Washington offered still greater opportunities, engaging the attention of a long list of painters. Here again is seen the hand of Mr. Garnsey, who planned the color scheme; while prominent among the decorations are the works of Elihu Vedder,—



PENNSYLVANIA EXCAVATIONS. by Fred Dana Marsh

six large panels representing Government in its various phases, good and corrupt, of much invention in their allegorical way; for the artist is a highly imaginative man. Mr. Brownell places Vedder in the front rank of the imaginative painters of the day, adding, "Their name is not legion." Other men who contributed to the Library of Congress include John W. Alexander, who is further represented at Pittsburgh, in the Carnegie Institute, with most important wall decorations; Gari Melchers; Robert Reid, whose list of other work is extensive, including decorations for the capitol at Boston; Henry O. Walker, also represented in the Appellate Court in New York.

EDWARD SIMMONS, ROBERT BLUM, AND OTHERS

In addition to these was a painter who has also been one of the most prominent of the decorative men, Edward Simmons. Years ago he won the competition for a decoration for the Criminal Court room in New York, a prize awarded by the Municipal Art Society. A pupil of the Paris schools, a master draftsman, a singularly capable man, his three panels of the Fates won him instant place, and when he further made two decorations for the Massachusetts state capitol there was opened to him a field which he has since followed with distinction. Decorations for the ballroom of the Waldorf-Astoria, panels for the Appellate Court, for various state capitols and public buildings, and finally enormous embellishments for the Panama fair in San Francisco, place the man in the front rank.

For pure beauty of invention, for charm of drawing and delicacy of vision, no American decoration has surpassed the two lovely panels executed by the late Robert Blum for the frieze of the assembly room of the Mendelssohn Glee Club in New York. They attracted enormous attention when they were first completed, and have been reproduced in many forms. Blum was a highly original painter, and these many figures

Copyright, 1912, by The Curtis Publishing Co.
Copyright, 1914, by The Detroit Publishing Co.

Reproductions of these paintings made by The Detroit Publishing Co.

THREE PANELS, by Maxfield Parrish

These three panels are part of a series called "A Florentine Fête," which decorates the entire front of the dining room of the Curtis Publishing Company's building in Philadelphia

representing "Music" and "The Dance" have a grace quite their own.

Thomas W. Dewing, more identified with easel work, has nevertheless executed several charming decorations, one in the Imperial Hotel, New York, "Dawn," ranking high indeed. It has all the man's personal color vision, and is exquisitely dainty and graceful.

Several men were concerned in the wall decorations of the Appellate Court, among them H. Siddons Mowbray and Willard L. Metcalf. The first named chose for theme "The Transmission of the Law," which he rendered in a scholarly as well as artistic manner. Mr. Mowbray has executed a ceiling for the library of the University Club of New York, a large work for the Newark courthouse, and many private commissions.

The Waldorf-Astoria Hotel gave early opportunities for the work of Will H. Low and Frank Fowler, both of whom carried out interesting schemes of decoration; while work in the church of the Paulist Fathers in New York offered a similar chance for William Laurel Harris. Fred Dana Marsh showed the possibilities of large engineering achievements for decorative material in a large panel in the rooms of the United Engineering Societies. It is an apotheosis* of labor, of the pick, the shovel, and the iron and steel worker, and Mr. Marsh was singularly original in the composition.

John W. Alexander, better known as a portrait painter, also chose similar themes with which to decorate the Carnegie Institute of Art in Pittsburgh, a successful piece of work. Robert van V. Sewell, for the home of George Gould, at Lakewood, did a fine frieze representing "The Canterbury Tales." And a later man is Barry Faulkner, whose panel for the home of Mrs. Harriman, "Famous Women," is a happy arrangement of the many celebrated feminists. The work of Albert Herter is specially noteworthy. Hugo Ballin has executed large decorative work, and Howard G. Cushing has made strikingly original panels. Other men are Taber Sears, with altar pieces, Joseph Lauber, Charles M. Shean, Douglas Volk, and William B. Van Ingen. Walter Shirlaw occupied himself at times with decorations, and Abbott H. Thayer has likewise executed a few notable mural paintings.

*An apotheosis celebrates and exalts a subject in ideal forms of expression.

THE CITY OF NEW YORK. THE EASTERN GATEWAY OF THE AMERICAN CONTINENT
By Taber Sears, in the New York City Hall

SUPPLEMENTARY READING

MURAL PAINTING IN AMERICA
By Edwin Howland Blashfield.
Charles Scribner's Sons, New York.

AMERICAN MURAL PAINTING
By Pauline King.
Noyes, Platt & Co., Boston.

THE HISTORY OF AMERICAN PAINTING
By Samuel Isham.
The Macmillan Company, New York.

THE STORY OF AMERICAN PAINTING
By Charles H. Caffin.
Frederick A. Stokes Company, New York.

A mural painting is a decoration intended for the adornment of a wall or ceiling. As a rule, it is painted in more or less simple, flat tones, so as to carry some distance, and under the old methods, known as fresco painting, it was a process of painting in water colors on wet plaster, the portion of the wall on which the artist was to paint being prepared over night, so as to be in proper state to receive the color. The painter had to work from a scaffold. He was also hampered by awkward positions and, frequently, bad lighting facilities. This method was in general use from the early days of Giotto (1266-1337), to those of Raphael (1483-1520). Some of the Italians use it even now.

★ ★ ★

So mural painting differs materially from a picture painted on an easel. The easel picture has more detail, is placed in a frame when finished, and is destined to make a decorative spot on the walls. The modern mural painter now executes his design directly upon canvas in his studio, and when it is completed it is applied to the wall space by a composition of glue and white lead. When this is thoroughly dry it becomes practically a part of the construction, though it is possible at any time to remove it, by peeling it off, should it be necessary. As a rule, the painter of a great mural work makes first a small sketch. This is subsequently enlarged by himself, or his assistants, by the process of "squaring up," and so it is brought to the correct size. These enlargements are known as "cartoons," which are traced on the canvas or the plaster, and when thus drawn in are ready for the painter's brush.

CHARITY, by Abbott Thayer
In the Boston Museum

Almost the first efforts of primitive man in picture making were decorations of the walls of his rude house, and later his temples and public buildings. There are examples from the civilizations of Egypt, Greece, and Rome wherein the work was carried to the greatest perfection. We have splendid specimens of brilliant coloring from the great temples in the land of the Pharaohs, on their tombs and palaces, that have remained fresh and well nigh perfect all these centuries, while throughout Italy, in palaces and churches the work of the Renaissance artists challenges the greatest admiration.

★ ★ ★

Upon the walls of the buried city of Pompeii still are frescoes that seem painted yesterday, so fresh is the color. The work of Michelangelo and of Raphael in the Vatican at Rome is perhaps the greatest of any known decorative efforts. Throughout France and Germany the work has been greatly fostered by commissions from the state for public buildings of all sorts, for splendid mansions and palaces of royalty. In France, particularly, great attention is given to mural work. The work of the French painter Puvis de Chavannes today is a return, to a certain extent, to the ideals and methods of expression, to the simplicity of theme and treatment of the early masters. He remains by general consent the greatest of all modern decorators, and we are fortunate in America in having admirable specimens of his work in the Boston Public Library. Our modern men, in their mural work, use as a rule oil paints mixed with wax, in order to secure a flat effect and to do away with any reflection on the surface.

THE PLEIADES, by Elihu Vedder. In the Metropolitan Museum of Art, New York City.

American Mural Painters

ELIHU VEDDER

Monograph Number One in The Mentor Reading Course

ELIHU VEDDER said of his parents, "My mother went to church; but I know that wherever a fish was to be found my father went fishing," and of his mother he said further, "It had always been my mother's wish that I should be a great artist, and for her sake I wish it could have been so."

Vedder was born in New York City on February 26, 1836, and as a boy attended the Brinkerhoff School in Brooklyn. In this institution the greatest virtue was a good memory; the pupil who could best memorize his lessons stood highest. Consequently Vedder, who always had a bad memory, stood at the foot of his class. Nevertheless he showed early evidences of his talent.

He first studied under the genre (jonr) and historical painter Tompkins H. Mattison, at Sherburne, New York. Then he went to Paris to study in the atelier of the French painter Picot. He went to Italy in 1857, where he worked for some years, and then returned to the United States and remained there until 1865. In that year he was elected to full membership in the National Academy of Design, New York City. He went back to Paris and spent one winter there; but in January, 1867, moved to Rome, where he has ever since resided. He has made many visits to the United States; but Italy is his favorite dwelling place.

At first Vedder devoted himself to the painting of genre pictures. These, however, attracted only a little attention until 1884, when he illustrated the Rubaiyat of Omar Khayyam. This immediately gave him a high place in the art world. His important decorative work came later. These subjects are principally imaginative.

A pen picture by H. T. Carpenter, of Vedder in his Italian home, gives a good idea of the personality of the man: "The picturesque personality of the painter would impress one, whatever and wherever the surroundings. As he came down those stone steps" (of his studio in Rome), "a bunch of large keys in his hand to open the gate, explaining the while the reason for the absence of the porter and attendant of all work, with a gentleness born of a natural sympathy for the under dog, he looked the man one might imagine the creator of such work as is shown in the series of drawings of the Rubaiyat of Omar Khayyam, or the Congressional Library and the Bowdoin College decorations, or the mural work in the Huntington house, with its incomparable central figure, Luna,—his abundant wavy white hair, features of marked strength, penetrating blue eyes, which alternately twinkled and analyzed, a long, flowing white mustache, a striking head on massive shoulders, tall in height; in fine, a picture of rugged picturesqueness that stood out even in that land of artistic individuality, but never for a moment taken for anything but a fine type of American. His manner was cordial, frank, sincere, and unaffected, and one soon found out he was a good hater of shams."

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No. 67
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

American Mural Painters

EDWIN HOWLAND BLASHFIELD

Monograph Number Two in The Mentor Reading Course

EDWIN HOWLAND BLASHFIELD has a place in the front rank of American mural painters through his elevation of thought and his masterly execution. His imagination is fertile and his treatment of subjects highly decorative. He has been able to paint both history and legend, and has placed them side by side in the same compositions.

He was born on December 15, 1848, in New York City. He is a son of William Henry Blashfield, and a brother of Albert Dodd Blashfield, the illustrator.

Blashfield studied first at the Boston Latin School. Then, in 1867, he went to Paris to study under Leon Bonnât. He also received valuable advice from Gérôme and Chapù. He exhibited for many years at the Paris Salon, and also at the Royal Academy in London. In 1881 he returned to the United States and married.

For some years he was a painter of genre pictures; that is, pictures of common life and its associations. Then he turned to decorative work, which was marked by rare delicacy and beauty of color. At the World's Fair in Chicago in 1893 he painted mural decorations for a dome in the Manufacturers' Building. Later he did the great central dome of the Congressional Library at Washington, the drawing room for the Huntington residence, the decoration for the courtroom in the courthouse at Baltimore, the decoration of the entire chancel in the Church of the Savior at Philadelphia, and many other masterpieces of mural art.

Blashfield is well known as a lecturer on art, and has written many articles dealing with the subject. With Mrs. Blashfield he wrote, in 1900, "Italian Cities," and together, with A. A. Hopkins, they edited Vasari's "Lives of the Painters."

At one time Blashfield was president of the Society of American Artists. He is a member of the American Academy of Arts and Letters, and many other societies. He makes his home in New York City.

Blashfield has received many honors and medals, including a bronze medal at the Paris Exposition in 1900, a gold medal at the St. Louis Exposition in 1904, a Carnegie prize in 1911, and others.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No. 67
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Copyright by M. G. Abbey.

From a Copley Print. Copyright by Curtis & Cameron, Inc.

American Mural Painters

EDWIN AUSTIN ABBEY

Monograph Number Three in The Mentor Reading Course

WALK into the Public Library at Boston, and you will find yourself in the midst of some of the most magnificent mural decorations in America. There we find the great frieze of The Prophets, by John Sargent, and in the delivery room is the great decoration by Edwin Austin Abbey which is called "The Quest of the Holy Grail."

In the early part of his life Edwin Abbey was an illustrator, celebrated chiefly for his pen drawings. In later life his work became larger in character, and he turned naturally to mural painting.

Edwin Austin Abbey was born in Philadelphia, April 1, 1852. He studied first at the schools of the Pennsylvania Academy of Fine Arts; but at the age of nineteen left this and entered the art department of the publishing house of Harper & Bros., New York City, where he became successful as an illustrator. Associated with him were such artists as Howard Pyle, C. S. Reinhart, and Joseph Pennell. In 1878 Harpers' planned to publish the poems of Robert Herrick, and sent Abbey to England to gather material for the illustrations. These were published in 1882, and attracted much attention. Illustrations for Goldsmith's "She Stoops to Conquer," for a volume of old songs, and for the comedies and a few of the tragedies of Shakespeare, followed. His water colors and pastels were successful in the same degree.

Abbey by this time had become closely identified with the art life of England. In 1883 he was elected to the Royal Institute of Painters in Water Colors. His first oil painting was exhibited at the Royal Academy in London in 1890, which was called "A May Day Morning." He became a full Royal Academician in 1898.

His mural decoration called "The Quest of the Holy Grail," in the Boston Public Library, on which he was occupied for several years, deserves special mention. In 1901 King Edward VII commissioned him to paint a picture of the coronation. During his life many honors were showered upon him. Abbey died in 1911.

In "The Apotheosis of Pennsylvania," below to the left are Sir Walter Raleigh, who had a grant in Pennsylvania; Henry Hudson, who discovered and sailed up the Delaware River; Captain Minuit, the explorer and navigator, and others. To the right are a pioneer and representatives of various religious sects that settled in Pennsylvania. Below these, beginning at the left, are ships on the stocks, the city troopers, General Wayne, Atkinson (the first American judge), the first provost of the University of Pennsylvania, Bishop White (the first American bishop), and others, among them Dr. Caspar Wistar, Benjamin Franklin, William Penn, and Robert Morris. At the left are Governor Curtis and Thaddeus Stevens cheering the soldiers of 1861 marching to defend the state, officered by Generals Hancock and Meade. On the right are miners and workers in steel and iron, machinery, and so forth.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No. 67
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Copyright by Edward Simmons.

From a Copley Print. Copyright by Curtis & Cameron, Inc.

American Mural Painters

EDWARD EMERSON SIMMONS

Monograph Number Four in The Mentor Reading Course

EDWARD EMERSON SIMMONS had many disappointments to contend with during the early part of his life; but he overcame them all, and has made for himself a place in the foremost rank of American artists.

He comes from good old Massachusetts stock. His mother was a sister of Ralph Waldo Emerson, the famous American poet and essayist. Simmons was born at Concord, Massachusetts, on October 27, 1852. He went to Harvard University, and graduated from there in 1874 with great honor. It is a fact worthy of remark that the class of 1874 contains many men who have achieved distinction.

After graduating Simmons went to Paris to study art, where his teachers were Lefebvre and Boulanger. At the schools he was very popular, and his easel was the favorite loafing place for the other members of his class.

In 1881 he exhibited at the Salon a portrait of a gentleman in Highland costume, which attracted great attention. The following summer he went to Brittany, where he remained for sometime. He made his home at Concarneau in Finistère, a fishing port famous for its sardines. There Simmons experimented with all kinds of painting,—landscape, marine, and figure,—and took the lead in the art life of the colony, among whom were painters from France, England, and America.

In 1882 he sent to the Salon a painting called "La Blanchisseuse," a picture of a Breton girl carrying the clothes from the brookside, where she had been washing them, which is a custom in Brittany. The picture received honorable mention.

In 1891 his class at Harvard decided to give a memorial window, and Simmons got the commission. Then came the World's Fair at Chicago in 1893, and Simmons obtained the commission to decorate the dome of the Liberal Arts Building. He chose for his subject four objects of American labor,—wood, iron, stone, and fiber. This painting shows strength, directness, simplicity, and dignity. It was his first mural decoration, and was a good experience. He saw his opportunity and made the most of it.

Almost immediately came the commission to decorate the Criminal Court Buildings of the Courts of Oyer and Terminer in the city of New York, which he worked out with enthusiasm. The subject represented is Justice, in the shape of a stately, dignified figure with a globe in one hand and the scales in the other. He draped this figure in an American flag; a hard problem, but cleverly worked out. The side panels to the right represent the Three Fates; those to the left, Liberty, Equality, and Fraternity.

Then came the commission for decorating the Congressional Library at Washington. He chose as his subject the nine muses.

Following this he received many commissions for work in private residences, and for a series of paintings for the Waldorf-Astoria Hotel, New York City.

Simmons was one of the original members of the Ten American Painters, and is a member of the National Institute of Arts and Letters.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No. 67
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

HOSEA—DETAIL OF THE PROPHETS, BY JOHN SARGENT

American Mural Painters

JOHN SINGER SARGENT

Monograph Number Five in The Mentor Reading Course

JOHN SINGER SARGENT has been called the most "modern of moderns, one of the most dazzling men of talent of the present day."

Sargent is in reality an American only by parentage; for he was born at Florence, Italy, on January 12, 1856, and since 1884 has lived in London. Sargent's father was Dr. Fitzwilliam Sargent, a distinguished Boston physician. Sargent as a child was very sensitive, and was greatly influenced by the art treasures of his birthplace. He received his early education in Italy and Germany, and his impressionable nature amid such surroundings was shaped by the atmosphere of the famous Tuscan city, which left its refining mark upon all his work. The parents of many artists of genius have attempted to dissuade their sons from becoming painters. On the contrary, however, Sargent's parents encouraged him to draw from the canvases of Veronese, Titian, and Tintoretto.

In 1874, when Sargent was only eighteen, he went to Paris to study, entering the atelier of Carolus-Duran. A portrait of his teacher painted toward the close of his studentship won the commendation of the best judges. He received an honorable mention in the Salon in 1878, and in 1881 a second-class medal for his "Portrait of a Young Lady," which has been made famous by the appreciation of Henry James, the distinguished American novelist. As an artist with a future he turned his steps to Spain. In Madrid he studied the canvases of Velasquez carefully, and this master has influenced his entire art career. He seemed to come so close to this great painter that he was enabled to bring into the nineteenth century the power of the most modern of fifteenth century painters.

Sargent returned to Paris in 1882 and exhibited "El Jaleo," a picture representing a Spanish woman dancing, which attracted a great deal of attention, and is now in the Boston Art Museum. Soon afterward Sargent drifted to London, and in 1886 his "Carnation, Lily, Lily, Rose" brought him immediate recognition. He rapidly became known in London as a brilliant portrait painter, and year by year his Academy portraits were the features of the exhibitions. His success was now assured, and his sitters included the men and women of greatest distinction in the literary, artistic, and social life of both Europe and America.

He is best known as a portrait painter; but at the same time he has done much excellent decorative work, and his decorations for the Boston Public Library, "The Pageant of Religion," among which was the frieze of "The Prophets," which were completed in 1903, placed him among the leading mural painters of America.

Sargent was elected a member of the Royal Academy in London in 1894, and in addition to this he has won many other honors. And unlike many American artists residing in Europe, he has always retained his directness and independence.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No., 67
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Copyright 1907 by DeW C. Ward.

American Mural Painters

KENYON COX

Monograph Number Six in The Mentor Reading Course

NOT only has Kenyon Cox placed himself in the front rank of American artists through his paintings, but he has also made a name for himself as an art critic.

He was born at Warren, Ohio, on October 27, 1856. His father was General Jacob Dolson Cox. He studied art when quite young, first at Cincinnati and Philadelphia, and then at the age of twenty-one went to Paris to study. There for five years he was under Carolus-Duran and Gérôme.

In 1882 he returned to New York and opened a studio there. Shortly after this he began teaching in the Art Students' League, and had much success in that line. In 1892 he married Louise Howland King, who is well known as a painter herself.

The earlier work of Cox consisted mostly of the nude. He received little encouragement for these pictures, however, and turned to mural decoration, in which he has achieved prominence. His first step toward mural work was the painting of two decorations for the Library of Congress at Washington. In two tympanums (the flat, triangular part of a pediment) each thirty-four feet in length, he has painted the Arts and the Sciences. Among his better known examples are the frieze for the courtroom of the Appellate Court, New York City, and the decorations for the Walker Art Gallery at Bowdoin College, for the Capitol at St. Paul, Minnesota, and for other public and private buildings. His decoration, "The Beneficence of the Law," in the Essex County Courthouse at Newark, New Jersey, is one of his best-known paintings.

Of late years Mr. Cox has spent much time on wall decorations. He is a maker of pictures and a master of line; but is not an interpreter of life nor an exploiter of ideas.

He is the author of a number of books on art, among which are "Old Masters and New," and "Painters and Sculptors," in addition to some poems. He was elected to the National Academy in 1903, and has received many medals and honors.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 15, SERIAL No. 67.
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Silver King welcomes his visitors

CELEBRATED ANIMAL CHARACTERS

By WILLIAM T. HORNADAY

Director New York Zoölogical Park

THE MENTOR · DEPARTMENT OF NATURAL HISTORY
OCTOBER 1, 1914

MENTOR GRAVURES—GUNDA · IVAN · SULTAN · SILVER KING · CZAR · THE BISON HERD

WILD animal celebrities run, or fall, into three classes: unusually fine, admirably good, or notoriously bad. In conjuring up the forms of several whom I know or have known personally, a bad one first takes the center of the stage,—old Gunda, the elephant.

Gunda was certainly no angel. When he came to New York eight years ago, at the tender age of ten years, his tattered ears and truculently bulging eyeballs proclaimed to us the fact that he was already a "mean" elephant. He hailed from Assam, India, and was sired in the jungles.

For a year he was trained; for three years he carried children on his back—and then he gave the red danger signal by beginning to strike at visitors with his trunk. Very soon after that his career as a riding animal ceased.

He always was an elephant full of personal dislikes and grouches against humanity. He viewed with deadly hatred three keepers, one messenger boy, one laborer, and several other persons, and he longed to kill them. During the last years of his freedom Keeper Walter Thuman

was the only man whom he feared, or whom he would obey, and in 1912 Gunda attempted to kill Thuman.

Then in July, 1913, without provocation or warning of any kind, when the keeper was leading Gunda from his indoor apartment into the open air, the elephant suddenly struck Thuman with his head, knocked him down, and instantly undertook to crush him with his front feet. Through the mercy of Providence Keeper Dick Richards, working in another compartment of the building, heard the crash of Gunda's left tusk when it struck the brick wall above Thuman's head and flew into splinters. Richards seized a pitchfork and flew for Gunda's cage. He found the elephant just on the point of finishing Thuman, whose left thigh already had two huge tusk holes nearly through it. Using his pitchfork spear fashion, Richards drove the murderous old Gunda back.

After twelve long and painful weeks in bed Thuman lived; and meanwhile Gunda was chained. It took three days of hard work to get him once more under control; for he had "tasted human blood."

For two years Gunda lived in the Elephant House in those chains, very comfortable in every respect save one: he was peeved because he was unable to kill a keeper. He never tugged or strained at his chains; he never sulked or refused food or water, or failed to lie down and sleep as usual; and he grew bigger and fatter year by year. He became very large, and his form placed him in the "koomeriah" caste of elephants, which is the highest of the three castes universally recognized in India by elephant men.

Gunda was not by a thousand times the only elephant that has lived under the control of leg chains. The practice is common. A healthy elephant in comfortable quarters chained by his feet (with chains six and seven feet long) does not "suffer" any more than a horse tied in a stall.

Gunda simply did all he could to thwart our efforts to make him comfortable.

IVAN, THE KING OF BEARS

So far as I know bears, Ivan the Giant is the grandest bear in captivity. I think he is surpassed in shoulder height by a tremendously tall and rangy brown bear from the Alaska Peninsula (Cape Douglas) in the National Zoölogical Park at Washington, who is himself an ursine wonder; but the latter lacks the magnificent form and general massiveness of Ivan. Whatever difference there is in weight is small.

In the spring of 1904 Belmore Browne, explorer and artist, went bear hunting on the Alaska Peninsula, near Port Moller Bay. He slew a big female brown bear who was ranging a mountainside with a portable cub at her heels.

Belmore Brown and his companion acquired that squalling and clawing brown bear cub, brought it out of the wilds in excellent condition, and in 1904 it reached our dens. For the first seven years of its life that animal

devoted his best energies to eating and growing. Ivan is certainly one of the best-natured bears we have, and he knows his place like a well trained dog. He knows that when the bear keepers enter his den at seven-forty in the forenoon his place is on the rocks until they have finished. If he hesitates long after the gate latch clicks its sharp warning, or lingers in the orchestra circle until the keepers are fully inside the den, he hears a rancorous command saying:

"Ivan! Get up out of that!"

Promptly he swings his huge bulk toward the titanic steps, and with mighty arm and claw heaves himself upward until he reaches the family circle on the upper level. Once up there he ponderously sits down to enjoy the play below.

GUNDA

Ivan is very good-natured. He takes life as one long, lazy joke; and toward his cage mate, a female grizzly about half his own size, he is quite paternal. Never once has he been "mean" to her. Only once have I ever seen him roused to fury; and that was a sight worth seeing. This is the story: Next to Ivan lives another big bear, The Admiral. Once it became necessary to place Ivan's consort for a few hours in Admiral's den. No sooner was the shift accomplished than Ivan flew into an overpowering rage. Directly he resolved to restore the *status quo;* and with him to think is to act.

The division cagework between the two dens consists of a framework of heavy structural steel, divided into rectangular spaces about four feet high and six feet long. These spaces were filled with panels of close basketwork of flat steel bars woven together, the ends of the bars having been clenched by heavy pressure in the steel frame of each panel. We regarded those panels as being about five times as strong as necessary to hold the largest bear.

But we had not figured on the rage of Ivan.

Jamming the ends of his claws into the little openings of that steel basketwork, Ivan undertook to pull out one of those steel panels. He began at daylight, and by the time the bear keepers reached the dens

IVAN

(seven o'clock) he had made great progress. His front claws are perfectly enormous, the largest I ever have seen on a bear, and they represent great force.

Beginning at the top of a panel, that bear tore and tugged at the woven steel until he found that he could pull the ends of the flat bars out of their slots in the frame, straightening the clenched ends as they came. When the keepers arrived he had the panel one-quarter demolished, and when I came he was in the very act of finishing the job.

Such tugging and yanking, such powerful and thoroughly sustained effort along a given line, I never saw displayed by any other animal, tame or wild. From the moment he began he never halted or deviated from his purpose until the finish. The keepers could not keep him away from it. With one last mighty haul he pulled the panel free on the top and both ends, smashed it upon the concrete floor with his thousand pounds of weight, and walked over it, through the yawning hole, and into the den of his hated rival.

The Admiral never flinched by so much as an inch. He flew at his assailant, and the grizzly, cause of the trouble, fled to the highest rocks. The combat took place on the level concrete floor of the den. At the outset both bears reared up on their hind feet and fought head to head and mouth to mouth. There was no noise, no bawling such as smaller bears often indulge in: just straight *work!*

But during this struggle the keepers had not remained idle spectators. Keepers Ferguson and Romanoff boldly entered the den of the fighting bears, and at a distance of about twenty feet began to fire clubs at them, and to yell commands to "Break away from that!"

The keepers' attack on the fighters was a successful diversion. By the time one-half the visible supply of pickhandle ammunition had been fired the two bears suddenly separated as if by mutual consent. In another minute or so Admiral had been driven alone into Ivan's den, and peace was restored.

Ivan has an amusing trick, which consists in begging for something to eat. Early in his career he took note of the arm motions made by the keepers as they threw loaves of bread one after another over the nine-foot cagework into the dens. When Ivan sees food in the possession of a keeper he stands high up on his hind legs, and with a high-arm movement imitates the action of a man who throws loaves of bread. When begging with one big, hairy arm fails to win he employs both arms simultaneously, and good-naturedly keeps it up until he wins his heart's desire.

HIS MAJESTY THE SULTAN

Never, either in captivity or out of it, have we known a finer or more perfect lion than Sultan of the New York Zoölogical Park. Both physically and temperamentally he is a royal personage, and he is the favorite of painters and sculptors.

Sultan was discovered in Germany by the discriminating eye of Carl Hagenbeck, in a small traveling show, and he was selected as a star attraction to open our new lion house in Zoölogical Park.

His price was $1,500, and his value has proved to be in excess of that sum. When I first saw Sultan I was impressed by his splendid proportions, by his imperial dignity of manner, and finally by his fine treatment of his consort Cleopatra.

SULTAN AND HIS CAGE MATE

The countenances of male lions are either handsome, plain, or ugly, just the same as the faces of different men. Sultan has the most strikingly handsome face and head that I ever have seen on a lion. His mane is luxuriant; but it is not all-pervading, and it does not completely mask the front half of its wearer, as is done by many a long and dense mane. The shoulder muscles are half exposed, and this is one of the features of this animal that delights the animal sculptors.

Sultan has been modeled and painted at least fifty times. You will find him four times in marble, by Harvey, guarding the two entrance doors of the lion house; in marble, twelve feet long, lying at the foot of the McKinley monument in Buffalo, by Proctor; and in bronze in the park of Dayton, Ohio, by Miss Hyatt, bought and paid for by the contributions of the school children of that city. When he was in his prime Carl Rungius painted of him two fine portraits, one of which is owned by

SILVER KING

Commissioner John E. Eustis, of New York.

During the eleven years that Sultan has been with us I have never once known him to do anything mean or undignified. Often I have wondered what he would do if one of his keepers should enter his cage, and once this query came mighty near to being answered.

During the daily cage-cleaning operations one keeper down in the "keeper's passage" works the chains that open and close all the numerous doors that control the various cages and sleeping dens. Each chain is most carefully labeled, of course. Thus far only two serious mistakes have been made. In one of those a cage that was supposed to be temporarily empty chanced to contain Sultan; and when the solid steel partition door leading into it was pulled open by the man below the man above walked into it. As he stood up to begin work he found himself face to face with Sultan, who calmly regarded him at a distance of eight feet.

The voltage shock received by that keeper was about 1,200; but it floored him not. He bowed to Sultan (the door being low), tactfully backed out of the royal presence, and fled to safety by an air-line route. Sultan made no hostile demonstration, and it is said that his manner betokened only surprise and wonderment. A really savage and vicious animal would have leaped at once upon the human prey.

One of the tests of the temperament of a powerful and well armed male animal is its treatment of its weaker mates. Rare indeed is the animal that sooner or later does not turn "mean," and harass its weaker cage mate. This is the well nigh universal rule in collections of wild animals. It is true to a shocking extent, and it runs right through the animal kingdom, from mice up to elephants. We do not see this spirit so plainly manifested in a wild state, because the harassed females are free to run away. Sultan never abused or hectored any of his female consorts.

I once saw a good test of Sultan's memory. When in Hamburg Sultan was the special admiration of Carl Hagenbeck, with whom the lion became so well acquainted that he instantly responded to his master's voice. After Sultan had been a year in the Zoölogical Park Mr. Hagenbeck paid us a visit, and lost no time in inspecting the Lion House. Sultan lay dozing at the rear of his cage; but when Mr. Hagenbeck approached and called, "Negus! Negus! Come, old boy! Come, Negus!" the lion instantly rose and trotted to the front, to see his old friend.

One year after that the same experiment was repeated under exactly

similar conditions, but with a different result. To Mr. Hagenbeck's first call of the lion's pet and exclusive name there was no response. When it had been repeated twice Sultan raised his head from the floor, listening and thinking. As plainly as words the action said:

"Somehow that sounds familiar! *Where* have I heard that voice?"

After a long minute of mental effort without any result, the majestic head once more sank to rest upon the floor, and Sultan's mind returned to the land of dreams.

SILVER KING, THE POLAR BEAR

The history of Silver King began in a small bay in the edge of Ellesmere Land, north latitude 77°, on July 30, 1910. He was sighted from the Boethic, chased by a motor-driven whaleboat containing Paul J. Rainey and Captain Bob Bartlett, lassoed, and towed to the steamer, fighting all the way. At the steamer, fighting and roaring, he was lifted in midair by a rope with a shoulder hold, and lowered into an empty steel compartment of the vessel's hold. There he was left two days without food or drink, to think about the strange ways of civilized man.

On September 10, 1910, Silver King struck New York like a meteor, and stirred the metropolis to its foundations.

Fancy a huge, wild male polar bear, strong as a steam engine and raging like a demon, confined in a drygoods box made of seven-eighths-inch lumber! While box and bear were being lifted by a donkey engine and hoisted from the deck to the wharf, Silver King easily tore a hole in one side of the "cage," thrust his right arm through to its full length, and dared the world to come on. The Zoölogical carpenters frantically nailed new boards crosswise over the sides of the crate, while the bear within assured all parties of the second part that in fifteen minutes more he would be out.

Four pounds of chloroform were called into service. That was all that saved New York from an escaped-bear sensation of the first magnitude. Silver King was scientifically doped, conveyed to the park in safety, and transferred to a real bear cage.

In the Zoölogical Park, Silver King's meteoric career is tamely ending in a den that is

THE POLAR BEARS

so large and roomy that he does not know how to use it! When he arrived our big polar bear den was occupied, and pending a change a small, temporary emergency cage (with a bathing tank) was erected.

In that cage Silver King was restless, angry, and revengeful; but he did bathe frequently, and kept his coat clean.

Finally we sold the other bear, and without losing a moment we introduced Silver King to a most palatial polar den. It is about seventy feet in diameter, it contains a fine swimming pool five feet deep, and a cool and dark sleeping den is attached. This den occupies the coolest and shadiest spot in the park that can be used for a caged animal. Naturally we expected that in that palatial den Silver King would be as happy as a lark. Naturally also we expected that he would bathe and swim in that fine pool at least half the time; and we knew that if he used the pool, as all other polar bears have done, he never need be uncomfortable for one moment.

CHIMPANZEES

And what has been the result?

Silver King never has really exercised in that big den, *he never bathes in that pool*, and since he no longer has a grievance against us he has lost all interest in life! All day long he lies far back on the rocks, his head between his paws, grouching, sullen, dirty, and uncomfortable. He eats well, and is as fat as a pig; but he hates water, he will not take a swim, even on the hottest day, and his fur coat looks like the coat of a tramp.

SUSIE

Fancy a healthy polar bear who won't bathe, and won't keep clean! Fancy a bear of any kind that retreats from a stream of hose water, as if insulted by it! Fancy a bear that will not walk across his den three times a day!

Such is Silver King today, and if he is not a monumental example of wild-animal perversity, then I never saw one. We cannot put any other polar bear in with him as a "companion." We tried that once (against my judgment)

with old Czar; and that tragic lesson is enough. The poor female companion lasted just twenty minutes, and we couldn't possibly get her out in time.

BALDY, THE CHIMPANZEE

Baldy, a large, black-faced male chimpanzee, became famous in the Zoölogical Park by his strength, his boundless activity, his clownish temperament, and finally his longevity. He lived with us six years, and but for a lightning-strike epidemic of double-quick tuberculosis of a new type, he should have lived much longer.

ONE OF THE BISON HERD

Baldy did not like to learn and act a part, as did Rajah and other apes of our training. He preferred that all his acts should be original, and it was a dull afternoon when he could not keep his audience in roars of laughter. Of all his minor tricks, the drollest was the smacking of the rear wall of his cage several times in rapid succession with the sole of his foot, kicking backward. It never failed to win a laugh, partly because it was so obviously intended to be funny.

Whenever Baldy dined in public with the nine other "chimps" and orangs he was given the seat of honor at the head of the table; but he was very persistent in doing things not down on the program. At last his boisterous flow of spirits became so uncontrollable that he broke into, or broke up, the serious performance of the other apes; and then it became necessary to eliminate him.

The most interesting performance that I ever saw Baldy enact was when he was first dressed in the full uniform of an assistant keeper, and brought over to call upon me in my office. Instead of being boisterous and hard to manage he was as sober as a judge, and no ambassador presenting his credentials to a foreign sovereign was ever more permeated with the spirit of decorum than he.

My office boy came in with a half suppressed grin and announced that "Keeper Baldy has come to call upon you." When the door was ceremoniously opened Engeholm entered, solemnly leading Baldy by the hand. With due formality I shook hands with my distinguished foreign visitor, and invited him to sit in my second best chair.

With a world of dignity he seated himself, gazed intently into my eyes, then began a survey of the pictures on the walls, and the names in my private Hall of Fame. After a decent interval he rose, walked over

CZAR

to the long bookcase, and with his face close to the glass inspected the backs of the books.

After he had seen all that he wished to see he again shook hands with me, and in most becoming form walked back to the Primate House. Engeholm said afterward:

"He was all right and fine—until he got his suit off of him. Then, Sir, with one yell he dived back into his cage, and if you had heard it you would have thought the building was coming down!"

Baldy had withstood the repression of clothes and civilization until he was ready to burst.

Late in January, 1914, Baldy finally showed that he felt ill. He was one of the last to succumb to the epidemic.

THE BISON HERD

The bison herd of the New York Zoölogical Park has won national distinction by producing the foundation stock for two national bison herds.

In 1905 the Zoölogical Society proposed to the national government to present to it a herd of not fewer than twelve pure-blood American bison, provided it would set aside in the Wichita National Forest, Oklahoma, a tract of fourteen square miles of grazing lands, fence it adequately, and maintain the herd. This offer was immediately accepted, and by the summer of 1907 the Wichita National Bison Range was ready. In September of that year the Zoölogical Society delivered to the range fifteen pure-blooded bison, selected from the Zoölogical Park stock as being fit to found a national herd.

Up to this date, without any additions from without, the Wichita herd has increased to fifty-four head, and all the members of it are in fine condition.

In November, 1913, the Zoölogical Society presented to the American Bison Society a nucleus of fourteen bison, to form the foundation of a new national

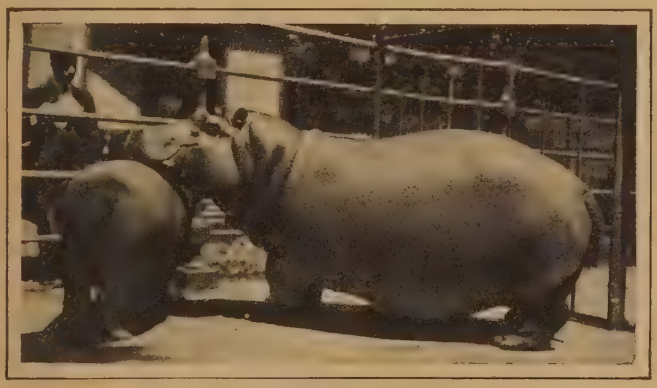
A MONARCH OF A MIGHTY RACE

herd on the Wind Cave National Park reservation, in southwestern South Dakota. Already (July 15, 1914) that nucleus has been increased by the birth of five calves, and the herd is reported in fine condition, notwithstanding the long journey and the change from New York to the Black Hills. Thus is the East restoring the bison to the West!

HATTIE
The world-famous performing Indian elephant at Central Park, New York

THE SIBERIAN TIGER

In view of the fact that the tiger is a tropical animal, it is fair to expect that the species would reach its maximum of development in the tropics. But this is far from being the case. The range of the tiger species extends from Siam and Burma northward through China to the winter snows of Manchuria and Korea. In those regions of fierce cold the tiger develops its greatest size, and a long, shaggy coat of hair quite equal to that of a polar bear.



THE HIPPOPOTAMUS
Miss Murphy and her son, Peter the Great

In collections of living animals the tigers of Sumatra and Malayana are the smallest, most thinly haired, and least desirable. Tigers from Bengal are next best; but the dealers report that specimens are now difficult to obtain. A pair of real "Siberian" tigers from anywhere in northeastern Asia is regarded as a great prize, and must be paid for accordingly.

The Zoölogical Park contains, in addition to a fine pair of tigers from Bengal, a pair of Siberian tigers, which are magnificent animals. The male is a giant, and in his winter coat he compels admiration. The two live out of doors all the time, and delight in a snowstorm that brings real snow into their cage.

DR. HORNADAY AND HIS YOUNG FRIENDS

Children of the members of the New York Zoölogical Society being escorted about the Park by the Director

The picture above shows Dr. Hornaday engaged in what he regards as a most delightful occupation. "By natural inclination," Dr. Hornaday says, "every child is interested in animals. The love for animals is, I believe, even more universal than the love for music." Today the all-absorbing question is, "How can Nature be made available to young and old?" This is Dr. Hornaday's special work, and he has covered it in his own great popular book, "The American Natural History." This is to be recommended to readers of all ages. It is written in Dr. Hornaday's interesting, vigorous style, and is profusely illustrated.

★ ★ ★

We have printed no list of supplementary reading for Dr. Hornaday's article. It seemed to us better to refer on this page to several of the best books descriptive of wild animals.

Miss Ellen Velvin is the author of two of the most interesting and reliable books on this subject. Miss Velvin lived for a long time with the animal companies of Bostock and Hagenbeck, and she came to know the celebrated animals in these collections. In her books, "Behind the Scenes with Wild Animals," and "Wild Animal Celebrities," there is a great wealth of information concerning the wild beasts. There is no romancing in Miss Velvin's work. It is all strong, interesting fact, drawn from experience at close range. Then there are Mr. Ernest Thompson Seton's delightful books. His first, entitled "Wild Animals I Have Known," is perhaps the best known book in the literature of animal life. It is certainly the most popular and widely read. And Mr. Seton has written a number of other books—one of them, "Animal Heroes," is just the sort of book to read after finishing Dr. Hornaday's article. We must also mention Daniel C. Beard's "Animal Book," and J. Hampden Porter's "Wild Beasts." These are most interesting and informing books.

★ ★ ★

It is Miss Velvin's belief that only in very rare cases is there convincing evidence of any actual affection between the wild animals and man. "A master trainer," she once said, " can make animals behave in a manner that appears to be affectionate, but after years of experience, I have little reason to believe that the fiercer beasts feel a real affection. They are controlled almost always through fear." Miss Velvin's opinion is not shared by all. Some writers are convinced that affection can be engendered in the heart of a wild beast. It is certainly the hope that this may be so that holds our interest and that leads us to "make up" to the wild animals. Beneath the study of zoölogy there is usually a strong human yearning for companionship with the animals, and an earnest purpose to win their confidence and their affection.

GUNDA

GUNDA, well known as the big, dangerous Indian elephant of the New York Zoölogical Park, is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

GUNDA

Monograph Number One in The Mentor Reading Course

INDIAN elephants are the ones usually found in captivity. Those of African species in museums are very rare. Thirty come from India to everyone that comes from Africa. But a perfect male Indian elephant is almost as rare as an African, and Gunda is one of the few male Indian elephants in captivity.

Indian may be distinguished from African elephants by the size of their ears. An African has huge, flapping ears; while an Indian elephant has small, triangular ones.

The Indian elephant inhabits the forest lands of India, Burma, the Malay Peninsula, part of China, and Ceylon. When in a wild state they travel in herds of ten or more, and the individual beasts are timid and inoffensive. They are fond of shade and quiet and the neighborhood of water. The herds are led by females, and the old bulls are generally solitary for most of the year.

There are some "rogue" elephants which remain permanently separated from the rest of their kind. There is no more terrible animal in the world than the rogue elephant. He is an animal outlaw. Sometimes in his rage and disappointment he will kill human beings out of mere wickedness, rushing at them, knocking them down, and killing them either with his tusks or by pounding them flat with his great feet. One of these animals some years ago was hunted by a party of thirty men mounted on elephants, and was not killed until eighty shots had pierced his body.

Gunda, whose very name means "rogue," is essentially a "bad" elephant. He was caught in the interior of Assam in northeastern India. He arrived at the New York Zoölogical Park in May, 1904, as a gift from Colonel Oliver H. Payne. He was then ten years old, and stood six feet seven inches high at the shoulder, weighed 3,740 pounds, and had all the points of a "high caste" elephant. He was very mischievous; but at the same time, like most Indian elephants, was very intelligent. In two days he was taught to receive pennies, lift the lid of his "bank," drop the coin within, and ring its bell. But as time went on he began to take an intense dislike to some of his keepers and other persons. After nearly killing Keeper Richards he was chained in his cage, and has been kept so ever since because of his dangerous disposition.

Gunda has grown in height at the rate of about five inches each year. He is now over nine feet tall, and may be placed in the highest caste of Indian elephants.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

IVAN

IVAN is the name of the big brown Peninsular bear from Alaska at the New York Zoölogical Park. He is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

IVAN

Monograph Number Two in The Mentor Reading Course

IT is practically impossible to catch an Alaska brown bear when it is full grown; but a cub brought up in captivity will usually become domesticated and even friendly with its keepers.

American naturalists regard the big brown bears of Alaska as a distinct group. These animals range from Sitka to the Alaska Peninsula, over Kodiak Island, and inland. Their distinctive external features are very large size, light brown color, high shoulders, massive heads of great breadth, and shaggy coat.

Ivan, king of these bears, was born in 1904. In the spring of that year Belmore Browne, the artist-explorer who helped conquer Mt. McKinley with Professor Herschel Parker, was bear hunting on the Alaska Peninsula near Port Moeller Bay. He and his companion met a big brown bear with a young cub, and after killing the mother succeeded in capturing the cub, which was brought back by them and presented to New York Zoölogical Park.

Ivan proved to be a very well behaved but exceptionally hungry young bear. It was probably for this reason that he grew so rapidly and is now beyond doubt one of the two largest bears in captivity, his only rival being in the zoölogical park at Washington. Ivan weighs 1,100 pounds, which is the weight of a medium-sized horse. He is a great bread eater, his daily ration consisting of eight loaves of bread and six or eight pounds of meat. Twice a week he has fish with his bread.

Ivan's claws are of enormous thickness, and without doubt he could do great damage if he so desired; but he is extremely good natured and obedient. Perhaps this is because one of the first things that he learned was that disobedience meant discomfort. In his early days, when he hesitated about leaving the lower part of his den for the rocks while the keepers were sweeping out his home, he was frequently surprised by seeing a vicious pick handle come hurtling toward him through the air, propelled by a strong-armed keeper. It usually met some part of Ivan's anatomy with a painful smack. For this reason it is probable that Ivan soon learned the truth of the proverb that "discretion is the better part of valor."

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

SULTAN

SULTAN, lion model for artists, a majestic representative of the king of beasts at New York Zoölogical Park, is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

SULTAN

Monograph Number Three in The Mentor Reading Course

FROM the earliest historic times the lion has probably been the animal best known to man, and today the king of beasts is an animal of greatest interest to everyone. The splendid Lion House at New York Zoölogical Park, which cost $150,000, is one of the finest in the world, and Sultan is well worthy of residing in such a magnificent building.

The lion is of perpetual interest. Like every other noteworthy wild animal, however, its haunts are constantly being claimed by civilization, and the members of its family are rapidly decreasing. At the present day the lion is found throughout Africa, except in places where it has been exterminated by man, in Persia, and in some parts of northwest India. It may soon come to pass, however, that the only home of the king of beasts will be various zoölogical collections.

Many people assert that the lion is a coward. They say that he sneaks through the forests in search of his prey and does not stand upright. But this is merely self-protection, and not cowardice. Every lion knows by instinct and observation that the one who needlessly exposes himself to view captures the smallest amount of game and attracts the greatest number of bullets.

There is only one species of lion; although members of this species vary greatly in their color and in the length of the mane. In the same district and under precisely the same conditions short-maned and long-maned individuals are found, and those of all shades of color from tawny yellow to dark brown.

Because of its heavy mane and noble countenance and the terrific roar it is able to emit, the lion seems to be a larger animal than it really is. Lions and tigers seem to be about evenly matched in length, weight, and strength.

In captivity the lion is fairly well contented and lives for a long period. Sultan has been very happy for years. The New York Zoölogical Park obtained him from Carl Hagenbeck.

Sultan has probably the most beautiful outlines of any lion in captivity. His back is straight, and he has been used as a model by sculptors time and again. But age is beginning to tell upon him now. He is eighteen years old, and this is about the full span of life of lions in captivity. His manner shows that he feels the depression of advancing years and diminishing vigor. He lies down most of the time, and his movements have lost the powerful swing and ease that characterized them when he was in his prime. When he lies down now he does so heavily, and he rises with a visible effort. His consort, Cleopatra, died of old age in the summer of 1914, with only one tooth remaining in her jaws.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

SILVER KING

SILVER KING is the appropriate name of the polar bear at New York Zoölogical Park. He is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

SILVER KING

Monograph Number Four in The Mentor Reading Course

THE polar bear stands alone in its race. It is the king of the frozen north, and its fur is pure white the year round. It lives on the coasts of the Arctic Ocean, and wanders over the Arctic islands and great ice fields almost as far north as the pole.

As a rule the polar bear follows the edge of the great ice pack north in summer and south in winter. Its food consists chiefly of seals, walruses, and fish.

Silver King is one of the largest of his species. He was caught far north by Paul J. Rainey. A cage which had been brought from New York was hastily nailed together and dropped into the hold of the vessel wherein Silver King had been kept. No sooner had it landed on the bottom than its sliding door was dropped before the bear had entered; whereupon he leaped upon the top of the box, stood upon his hind legs, upreared his head, shoulders, and fore paws, and climbed to the deck.

Fortunately one plucky sailor kept his wits and clubbed the escaping bear over the head with a deck mop, until Silver King finally decided that the hold was the safest place for him to be. Two days later he was secured within his temporary cage. Finally he was landed in New York, and after a terrific struggle was conveyed to his present den at the park.

Polar bears are distinguished from other species by having the soles of their feet covered with close-set hairs. Because of this they are able to walk securely on slippery ice. The powers of this active, warm-blooded animal to resist cold are one of the wonders of Nature. On the coast of Alaska this strange creature will plunge into the Arctic Ocean and swim miles from shore through tossing fields of broken ice. At the same time, if provided with a comfortable swimming pool, polar bears do not suffer from the heat of summer in more temperate zones. Many people think that they require ice in their swimming pools; but this is not so.

Silver King, however, never even goes near the attractive pool that has been built for him out of the natural rock. He is sullen and savage. Neither he nor the female polar bear, whose cage is next to his, can be kept with other bears, because of their violent tempers. Silver King is probably the largest polar bear ever captured alive and unhurt. He weighs 880 pounds. The female is not so large, but is in every way as perfect a specimen.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CZAR

CZAR, the magnificent Siberian tiger, a most interesting figure of New York Zoölogical Park, is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

CZAR

Monograph Number Five in The Mentor Reading Course

SIBERIAN tigers differ from the ordinary tiger in that they grow to a much larger size and also in that, due to their living in the cold regions of Siberia, they grow a heavy coat of long hair over their entire body in the winter.

The tiger is an animal rivaled only by the lion in size, strength, and ferocity among catlike beasts of prey. But the tiger will be found on earth long after the lion has disappeared. He is a far better hider and more skilful hunter, less given to taking foolish risks, and he does not advertise his presence and invite his enemies by the bombastic roaring in which the lion delights to indulge. Life is a serious business to the tiger, and while a lion will stalk out into the open in bright day the tiger waits under cover until darkness makes it safe for him to roam abroad.

Very large male tigers may measure as long as ten feet from head to tip of tail. The female is somewhat smaller, and has a lighter and narrower head.

In India tigers are classed according to their habits as "game killers," "cattle lifters," or "man eaters." The regular "man eater" is generally an old tiger whose vigor is past and whose teeth are worn and defective. He takes up his abode in the neighborhood of a village; for he finds its population easier prey than wild animals.

Czar was born early in 1909, and was brought to New York Zoölogical Park from east Siberia. He and his cage mate live in the outdoor cage attached to the lion house the year round. They do not mind the cold, and in fact show delight when a snowstorm occurs. Another remarkable fact about these Siberian tigers is that they are fond of water, which is unusual among members of the cat family. Sometimes they will plunge into their pool and lie there immersed for half a day. Their rations consist of about twelve pounds of meat a day, and on one day a week they fast.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

© 1911, By W. T. Hornaday

THE BISON HERD

THE BISON HERD, a most picturesque and attractive feature of the New York Zoölogical Park, is the subject of one of the intaglio-gravure pictures illustrating "Celebrated Animal Characters."

THE BISON HERD

Monograph Number Six in The Mentor Reading Course

THE animals that Americans call buffaloes are really bison. A true buffalo is an animal with no hump on its shoulders, and is found only in Africa and Asia.

The American bison, because of its great size and imposing appearance, is the most celebrated of all American hoofed animals. At one time not long ago it was practically exterminated; but the species has been saved from complete extinction by establishing herds in reservations in various places on this continent.

The bison was first seen by white men in Mexico in 1521, when Cortés and his men paid their first visit to the royal menagerie. These noble beasts once roamed over a third of the entire continent of North America. They inhabited the plains of the West, the hilly forests of the Appalachian region, the Rocky Mountains, and part of the plains of western Canada. But the greatest number roamed the Great Plains lying between the Rocky Mountains and the Mississippi Valley. In 1871 Colonel R. I. Dodge drove for twenty-five miles along the Arkansas River through an unbroken herd of buffaloes. There must have been nearly half a million of them. In those days mighty hosts of buffaloes frequently stopped or even derailed railroad trains. But in the autumn of 1871 the slaughter began, and by 1883 there were only a few herds scattered here and there.

Bison calves are usually born in May, June, and July. Full maturity is not reached until the end of the seventh year, when the horns of the male, which are first merely a straight spike, have attained their full semicircular curve. The American bison sheds its coat in the spring, and presents a forlorn appearance during April, May, and June. The full new coat is not regained until October or November, when the animal is warmly clad for the worst storms of winter.

With the exception of very few, the entire bison herd at New York Zoölogical Park is the gift of William C. Whitney. From this stock the park has presented the foundations for two national bison herds, one in Oklahoma and another in South Dakota, which are progressing excellently.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 16, SERIAL No. 68
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Fujiyama from Tagonoura

JAPAN

By DWIGHT L. ELMENDORF
Lecturer and Traveler

THE MENTOR · DEPARTMENT OF TRAVEL · OCT. 15, 1914

MENTOR GRAVURES

THE GREAT BUDDHA AT KAMAKURA · A GARDEN IN TOKYO · THE RED BRIDGE AT NIKKO · MOUNT FUJIYAMA FROM KASHIWABARA · THE GATE OF THE PALACE OF THE MIKADO, KYOTO · MIYAJIMA

JAPAN is individual and unique. The Japanese, like their islands that string along the Asiatic coast, are detached from other peoples, and they are set apart in the sea, an artistic, keenly intelligent, progressive, fascinating people. As the English-speaking people wander about the earth they come upon nations that are in many ways like themselves. In the European countries, and also in some of the Asiatic, there is similarity of habit and thought. But the Japanese people are different,—in habits, manners, and customs,—and we feel it wherever we turn in Japan.

And it is interesting to note that almost everything in Japan seems to have this same individual character. It is not merely their native dress, their houses, their simple furniture, and their shops that strike the traveler as being odd. These are of native make, and would naturally have the character of the people. But the gardens, parks, the roadways and farm lands, the trees and shrubs, are in a striking way Japanese. The trees arrest the attention of the traveler very quickly. As more than one traveler has said, they are distinctly Japanese trees. And when you look for the first time at the great snow-capped cone of Fujiyama you are

tempted to exclaim, "Why, it's exactly like it looks on a Japanese fan!"

In everything they do the Japanese show fine taste and artistic feeling, and they like to make nature look artistic too.

THEATER STREET, YOKOHOMA

THE OPENING UP OF JAPAN

As far as the rest of the world is concerned, Japan might be said to have been discovered by Commodore Perry in 1853. He sailed there in three vessels, and made Japan known to the rest of the world. He also made Japan aware of what was going on elsewhere. They took advantage of it very quickly. The first railroad in Japan was built as late as 1872, and yet today they are abreast of every nation in all modern methods and conveniences. Commodore Perry found an old feudal empire dating back for centuries, its doors closed as tight as those of China before the invasion by the nations of the West. The manners and government of Japan had gone on unchanged for ages under its mikados (as the emperors are called) and the shoguns, or great generals, who were leaders of the system of ancient feudalism. The shoguns held a balance of power, as did the nobles in other lands, from the time away back in the dim shades of antiquity down to the upheaval in Japan in 1868, when, in the midst of revolution, feudalism came to an end. Now the mikado is the whole thing. He is the head of the nation, of the army, and of the navy, surrounded by a parliament, and assisted by a government shaped in many ways after those of modern nations.

YOKOHAMA

Most people begin a visit to Japan with Yokohama; for that is the great port of transpacific steamers. There is something very beautiful about the Bay of Tokyo. The thought of great change in custom and costume does not come to you until you land. The bay itself has the appearance of similar bodies of water in other parts of the world. There is the usual assembly of vessels, outgoing and incoming, and a lot of smaller craft, but nothing much to indicate that you are entering the shores of picturesque Japan. It might as well be New York Bay or Delaware Bay. But as soon as you land you feel the change. If you are the least bit doubtful of the actuality of the change, get into one of the little hand

junketing cars called *jinrikishas*, and the busy little Japanese that holds it will shake you into the proper frame of mind.

There is certainly a spell about Japan—a spell that no traveler can altogether resist. Most people give way to it easily and readily. "Fairyland," "Dreamland," and the "Children's Playground of the World" are some of the terms that are employed to describe this country. You will not get it at once in Yokohama; for there is a good deal of the cosmopolitan about that city. On its streets you will find buildings and shops and people that will recall your own country to you. Even the odd little jinrikishas are not of Japanese invention. You will be told that an American missionary conceived and planned them. They give real delight, and are as plentiful through Japan as rolling chairs at Atlantic City.

While you are in the business part of Yokohama you will feel that you are only half in Japan. There is a quarter of the city that is entirely Japanese. That will interest you more; and up on a hill called the Bluff is a great beauty spot. This is the chief sight in Yokohama, reached either by road or by a long stairway called the Hundred Steps. A mixed settlement occupies the Bluff, chiefly foreign. There are hospitals there, a cemetery for foreigners, and several consulates. Altogether it is a delightful spot, and the American and English families whose circumstances require residence in Yokohama find the Bluff to be the place most to their taste.

Yokohama is one of the most important cities of Japan, and the third in size in the empire, its population being a little in excess of 444,000. To some visitors it is a most attractive city, by virtue of its cosmopolitan character. Some people in traveling wish to be surrounded solely by the natives of the place; others like occasionally to meet the faces of their fellow countrymen. In Yokohama you can gratify both desires. The situation of Yokohama is excellent for shipping; but at times it has trouble with typhoons which lash the harbor and play havoc with the boats. The climate, however, is healthy. It is an active city, full of life and vivacity, and offers many attractions. And there behind it, some miles away, rises the exquisite cone of Fuji. This is a never failing source of delight.

JINRIKISHAS

This means of locomotion in the Orient was invented by an American missionary

KAMAKURA

You will not leave Yokohama until you have gone down to Kamakura, which lies in a beautiful, fertile region on the shore

THE TEMPLE OF THE SHOKOUSHA, TOKYO
Here the soldiers of Japan offer prayers to the spirits of the dead

of Sagami Bay. It is about fourteen miles southwest of Yokohama, and is a resort of exquisite charm. The beach and the fine views, both across the bay and through the wooded and flowery country, are something that the traveler will always remember. It is easy of access. We might say it is a convenient commuting distance from Yokohama.

The popular beauty spot near Kamakura is Enoshima, which is called the City of Mother of Pearl. It is a little island of volcanic origin, lying out four miles from Kamakura, and rising from the sea 240 feet. At low tide it is connected with the mainland by a slender strip. At high tide it is a gemlike spot in the bay, covered with pretty tea houses and traversed by many winding paths and stone steps flanked by little shops and odd buildings.

The single feature of supreme interest in Kamakura is the colossal bronze Buddha, which is one of the most famous statues in the world. There, in a shady part of the valley, on a lofty spot surrounded by green hills and overhung by tall trees, this great bronze statue has rested in serene composure for 700 years. With age it has taken on a green-black hue, and also with age the expression seems to have gathered dignity. Enterprising travelers used to get a picture of themselves standing in the lap or the hand of this splendid relic of a great past. It must be diverting indeed for a man to bring home to his native town or village a photograph showing him wearing an out-of-style coat and derby and posing his insignificant person against this supremely dignified figure. To the relief of all reverent ones, a notice now forbids strangers to take the great Buddha home with them as a companion in a photograph.

Photo by Bain News Service
MUROHONZON TEMPLE
One of the Shiba mausoleums in Tokyo

TOKYO

On the shore of the bay, eighteen miles northeast of Yokohama, lies Tokyo, the largest, richest, most active, and most

prosperous city of all Japan. The bay is shallow there, and Tokyo is not approachable by big ships. It was built on low land reclaimed from swamps, and like the towns of Holland it has many canals crossed by bridges. Even the traveler pressed for time will spend a week in Tokyo: there is so much to see. It is the center of financial, commercial, intellectual, and social interest, and is the capital of the empire and the home of the mikado. "Yedo" it used to be called, and some of us well remember it by that name in our school geographies.

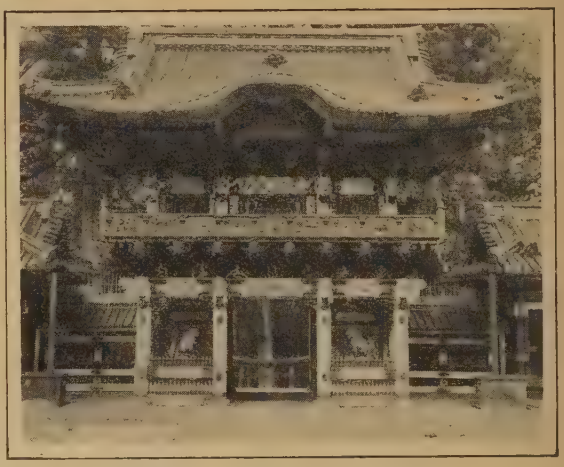
Tokyo has a population of considerably over 2,000,000, and the very air of the place breathes its national importance. It was nothing but a little village 500 years ago. It became the military capital in 1603. Now it is like a swarming beehive in activity. You will feel this when you first ride down the Ginza, the Broadway of Tokyo. This great street is an amazing human kaleidoscope of motion and color, ceaseless through the day, and always bright, gay, varied, and fascinating. Its charm to travelers who are familiar with other great cities is that Tokyo has a life quite all its own. It is more the life of a great big village than of a city of world importance. Some find it even dull at night. There is none of the brilliance of New York or Paris, none of the bright plazas or squares, roof gardens or gay resorts. There are theaters; but Westerners will care little for them. The native Japanese take their plays very seriously. Visitors find them tedious.

© Underwood & Underwood

THE IMPERIAL PALACE AND PARK OF THE MIKADO AT TOKYO

This is a very unusual picture. It is forbidden to photograph the imperial grounds; but in this instance a close view was obtained. The top of the palace may be seen in the upper right-hand corner of the picture

There are many important and interesting things to be seen in Tokyo, and even a week's stay must be one of judicious selection. A full day should be spent in Shiba Park. That is one of the great sights of the city. It is a large inclosure, shaded with splendid trees, and filled with temples and magnificent shrines, tombs, and mausoleums. The walls of these mausoleums are richly decorated, and tablets and other memorials are enshrined within. They were the private places of worship of the shoguns, and some of them are most beautiful and luxurious in construction. As a spectacle the shrines of Shiba Park belong among the marvels of the world. As historic memorials they are of unique interest to the student.



YOMEIMON GREAT GATE, NIKKO

Another park in Tokyo deserves mention; though for quite a different reason. That is Hibiya Park, which is a popular city playground of forty-four acres, most beautiful for its overhanging trees and its exquisite flowers, especially the azaleas. In this pretty spot the natives of Tokyo may be seen at their best, a happy people in their happiest mood.

The Okura Fine Arts Museum must not be overlooked. It is near the American embassy, and has one of the finest collections of Japanese, Chinese, and Korean art antiques in existence. Okura, a man of great wealth and public spirit, rendered a unique service to his country when he gathered this collection. The wood carvings and the bronzes, pictures, and other objects are most interesting and historic, and priceless in value.

The most imposing feature of Tokyo is, of course, the Imperial Palace, and anyone who has been admitted within its walls, seen the beautiful gardens, and passed through the imperial apartments has got an impression of the splendor of Eastern royalty that he will not forget. This palace has been the home of the mikado for only about fifty years. The old Imperial Palace is in Kyoto. The Revolution of 1868 swept away the old order of things, and made Tokyo the capital as well as the residence place of the mikado.

There are two ways to see Tokyo. The one generally adopted by the traveler, of course, is to settle at the Imperial Hotel and live as he might in New York or London. It is better, however, to get nearer the life of the city by going to one of the native inns. There you will mingle with the Japanese, and have the advantages of information and the charm of intercourse with delightfully courteous people which will make the visit rich in knowledge and impressions.

NIKKO

"Until you have seen Nikko do not say *splendid!*" That is the common expression of the Japanese. And Nikko, which means "sunny splendor," fully justifies the legend. It is a mountain town with a population of 8,000, situated ninety miles from Tokyo. As T. Philip Terry, an authority on Japan, has so eloquently said, "The solemn, impressive grandeur

of the lofty, forest-belted mountains which tower above Nikko, the barbaric splendor of the temples and mausoleums enshrined in their noble groves, the austere charm of the plunging, brawling, ever-changing river, the cool climate, the proximity to many lovely waterfalls and lakes, have endeared it as a pilgrimage place for residents and for travelers from all parts of the world. Art, nature, and religion work together here to bring about a harmony of beauty that enraptures the senses."

As you cross the stream called Daiya-gawa on the general traffic bridge you find yourself close to one of the most striking and interesting objects in Japan,—the Sacred Red Bridge of Nikko. It is a simple structure which takes a graceful leap of one span, supported upon gray pillars. It has always been sacred to the shoguns and those whom they might favor.

Beyond the stream you enter a territory of wonderful woods and beautiful temples and shrines. There are no words that can adequately describe the effect of the combined features in Nikko. By daytime it is amazing in its beauty, and takes strange hold upon the senses; but those who find themselves at Nikko in the moonlight see a wondrous sight in the many colors of the tombs and monuments and temples softened in the shadows of the trees, and the pale light of the moon reaching through the slender trees to touch the colors and forms to be found beneath. When you pass from shadow to shadow and solemn stillness broods over the place you get a sense of magic beauty that nothing, it seems to me, elsewhere in the world can quite impart. I can recall no sensation so keen except, perhaps, the experience of gazing upon the Taj Mahal by moonlight. And if an appeal to the sense of hearing is needed to complete the spell, one touch of the Great Bronze Bell of Nikko starts a series of humming vibrations through the somber shadows that fill the mind with impressions of awe.

A visit to Nikko at any season of the year brings a desire to see it at another season, and each season offers its own beauties. Spring and summer are preferred; for then the flowers and the trees are most beautiful, and the air is fresh and cool. But the visitor must see it, if possible, through the various seasons, and then indeed, when you have come to know Nikko and its treasures of nature and of art, you will place it among the few supreme wonder sights of the world.

THE DAIYA-GAWA

The Daiya River washes the entire region about Nikko

FUJIYAMA

While in Yokohama the visitor always feels the presence of the sacred mountain Fuji. Its lofty cone is there before you, and its sweeping lines seem to invite you. Take the trip from Yokohama around Fuji. It is one of the most delightful jaunts in Japan, affording splendid views of mountain, lake, and forest. Take it leisurely too, going along from place to place at the base of the mountain and stopping at the attractive little inns to be found there. Fuji, or, as it is also called, Fujiyama, may be called in a physical sense the hub of Japanese life; for about it swing all the most important activities of the nation. It is a landmark and a beacon which can be seen 100 miles at sea. Its height is 12,365 feet, and it is covered, for the most part, with snow for about ten months of the year.

The place it holds in the hearts of the Japanese is unique, and their feeling toward it is reflected in countless expressions in wood, metal, ivory, and fabrics. It is usually to be found in the background of Japanese scenes. Nearly every native that has the opportunity climbs it at least once. The ascent is not difficult. The summit has been reached (the record was made by an Englishman) in eight hours.

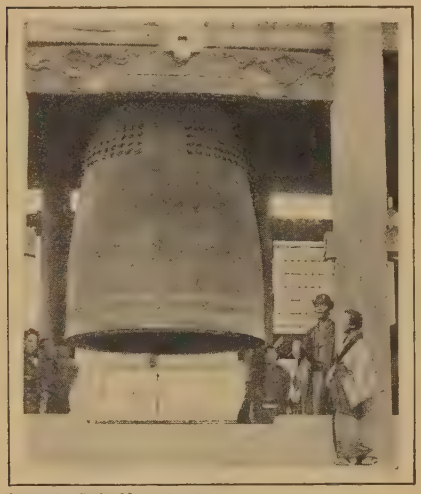


Photo by Bain News Service

THE GREAT BELL AT KYOTO

This bell was cast in 1614, and is nine feet in diameter, fourteen feet high, and weighs sixty-three tons

KYOTO

Kyoto is the old capital of Japan, and with a population of 450,000 is the fourth largest city of the nation. You will find a great change there when you come from Yokohama and Tokyo; for Kyoto is an inland city, and surrounded by great hills, splendid forests, and wild country. In the land about the city are magnificent old estates, not only picturesque in their beauty, but honored by age and historic associations. It is no wonder that many writers call Kyoto the Rome of Japan; for it is not only distinguished for its splendid historic features, but it still has a certain tone of imperial splendor and national authority.

The spirit of survival is felt throughout the city. One hardly needs to be told that it was once the nation's capital. The people are, if I may say so, more Japanese than their fellows in other towns, and they are devoted to Kyoto as the Romans were to Rome and the Parisians are to Paris. It is a great city of art, and celebrated for the manufacture of ex-

quisite fabrics and artwork in metal and pottery. For centuries the best fashions have originated there. A large proportion of the population are engaged in some kind of art industry. If, therefore, you would seek the best in all forms of Japanese art production, go to Kyoto. It is the best city in Japan, too, for the student of history. Japanese traditions are fostered there, and the best information can be had on all that concerns the interesting and splendid past of Japan.

A GLIMPSE OF FUJIYAMA

Of course you will find in Kyoto many of the same picturesque and attractive features that all the Japanese cities offer,—the shops, the tea houses, the gardens and parks, the palaces, temples, and monuments,—and you will find in observing these features a certain mellowness of tone and a wealth of historic association that are partly the heritage of the place and partly the contribution of the highly cultivated people who form a part of Kyoto's population. A temple or historic monument in Kyoto always seems to me to be more impressive and important because it is in Kyoto. This may be mere fancy; but there is no mistaking the fact that Kyoto, the old capital, still holds a peculiar place of its own.

DOWN THE INLAND SEA

I have touched on only important points in the greatest island of the Japanese Empire,—Hondo, as the main island is called. The whole empire consists of five large islands and nearly 4,000 small ones, and Hondo, the largest island, is 200 miles across at the widest point, and has an average width of seventy-five miles. The seeker after old Japan must look to the inland cities. He will get some of it at Kyoto; but he must go to the smaller inland towns to get at the very heart of old Japan. And then to crown his visit to these wonderful islands he must visit the

FUJIYAMA
With the Tagoura bridge in the foreground

great city of Kobe, set upon Osaka Bay, and from there take the trip down the islands of the Inland Sea.

Kobe has been aptly called a "busy, beautiful, bustling city of brains and energy." Its population amounts nearly to 440,000, made up of different nationalities. The situation of the city is attractive for its mountain scenery, and especially for the splendid view extending far down the stretches of that Fairyland of Japan, the Inland Sea. This body of water, holding many picturesque islands, extends for 240 miles south from Kobe, and is a paradise for tourists. Good fishing is there, good sailing, and a constant change of scenery ravishing in beauty. The islands are natural show places, dotted with beautiful villas, pagodas, tea houses, and terraced with fields and groves.

A STREET IN KYOTO

Kyoto at one time was the capital of Japan, and is now the fourth largest city of the empire, with 450,000 inhabitants

There are various ways of enjoying the Inland Sea. The path of luxury is that taken by yachts, which may be hired from a company at Kobe. This gives independence of plan and the joy of free adventure. The ordinary traveler can get much of the same pleasure, however, by taking one of the steamships that go from Kobe to Miyajima (mee-yah-jee-ma) and beyond. A third way to enjoy the sea and islands is to go by rail or road, both of which run close to the shore. You may stop then at various towns and take the ferry to nearby islands, and in this way spend as much time as you choose rambling about and feasting your eyes on the changing scenery.

Miyajima is a special spot of beauty, and is readily reached by ferry. The temple there at the waterside has a simple, classic beauty that distinguishes it. A happy summer could be spent cruising about among these lovely islands of the Inland Sea, exploring their interesting spots, and resting in the little inns and tea houses to be found at various points. Once started on this delightful trip, the visitor, if he has time enough, will not give it up until he reaches Shimonoseki Strait, which is the outlet from the Inland Sea to the Sea of Japan.

And too, we might say, stay still longer. Go on down through the Island of Kyushu and visit Satsuma, famous for its porcelains, and its capital, Kagoshima, lately stormed by earthquake and volcano. But few have time for this. Occasionally a traveler reaches the southernmost

islands and brings back information of the interesting people there. Others go far north, where the primitive Ainu people live,—the long haired, half savage aborigines. To most travelers, however, Japan means the important spots on the main island and a cruise through the Inland Sea.

THE INLAND SEA AT BINGO

Japan is a subject not easy to do justice to in brief space. It is a subject so rich in historical, artistic, and human qualities that it should be written about from many different points of view. Of the history of Japan, beginning far back in the early ages; of its development along old lines until fifty years ago, after which it rose in a few years to a stature shoulder to shoulder with the most progressive nations of the world; of its art, in which we find exquisite productions antedating the art of the West by hundreds of years; of its people, fine in taste, superior in culture, and distinguished for their polite manners and warm hospitality; of their efficient government,—of all these things other writers will tell. What I give here is simply the impressions of a traveler during a visit to several of the most interesting spots in Japan.

SUPPLEMENTARY READING

UNBEATEN TRACKS IN JAPAN
By Isabella Bird.

THINGS JAPANESE
By Basil Hall Chamberlain.

THE MIKADO'S EMPIRE *By W. Elliot Griffis.*

JAPAN AND THE JAPANESE
By Walter Tyndale.

JAPAN
Complete and erudite. *By J. J. Rein.*

REAL JAPAN *By Henry Norman.*

JAPAN, THE PLACE AND THE PEOPLE, SONS OF THE SWORD, CUSTOMS AND COSTUMES, IMPERIAL ROADS, ETC.
By G. Waldo Browne.

HANDBOOK OF MODERN JAPAN
By Ernest W. Clement.

JINRIKISHA DAYS
By Eliza R. Scidmore.

LOTUS TIMES IN JAPAN
By Henry T. Finck.

LAND OF THE MORNING
By James Main Dixon.

JAPANESE ARCHITECTURE
By Ralph Adams Cram.

THE EMPIRE OF THE EAST
By H. B. Montgomery.

THE LAND OF THE LOTUS

The pretty lotus-pond spanned by the stone bridge leading to the Nishi Otani Temple at Kyoto

"There are two Japans," writes Sir Edwin Arnold in his delightful book, "Japonica," which presents impressions gathered during his sojourn in the Land of the Rising Sun. The first Japan is the ancient one that began its life, so says mythical history, 660 years before the Christian era. The other Japan began with the upset of the old order in the Revolution of 1868. These two Japans are perpetually blended. The New Nation is all for railways, telegraphs, telephones, and the latest European developments. And around this Japan of new fashions the older nation lives on. For that reason one must be careful not to theorize too boldly about Japan and the Japanese. He is pretty sure to go wrong somewhere if he does. And this combination of the old and the new affords a variety of conditions that gives the islands and their people an interest quite unique among nations.

★ ★ ★

Mr. Elmendorf has stated that the art quality of the Japanese is apparent even in the things of Nature. Sir Edwin Arnold has this to say:

"Countries always seem to me to possess, as much as individuals, a countenance, features, lineaments; composed in some manner more easily felt than defined, of geological, floral, botanical, zoölogical, and other local characteristics in looks and colors. . . . So, after awhile, one forms an ideal of the 'face of Japan'—and fair and noble, and very fitted to awaken patriotic attachment, is that face. The normal landscape in Japan is not grotesque, nor in the least unnatural, as some have perhaps imagined who judge it by the screens, the fans, and the lacquered boxes of its artists. This people loves to play with Nature, dwarfing her trees, twisting them into fantastic forms, filling a little clay backyard with boulders of granite or limestone; piling up miniature mountains in a bit of a garden, and creating upon them minute forests, tiny lakes, and bridges for fairies to cross."

★ ★ ★

But Japan herself, and at large, is as sane and sweet of aspect as Scotland or New England; with less of what is wild and grand than of what is reposeful, charming, and gracious. The typical Japanese landscape along the southern shores, between Kyoto and Tokyo, is distinctly special to the country; more so than the hill regions, which remind you of many other wooded and mountainous districts, until you note the vegetation closely."

★ ★ ★

In this territory wide flats of land are carefully laid out in squares and oblongs, for rice and other moisture-loving crops. These are kept almost perpetually under water, and are divided by narrow banks of earth, where the farmers can pass in single file. Along the southern shores of Japan orange and lemon trees will be seen on the sunny uplands, and everywhere indeed this blending of sub-tropical with temperate and frigid vegetation characterizes the changeful and charmful "face of Japan." This can be appreciated when we note the extent of the islands. The northernmost island is close to the Arctic Circle. The southernmost point of the Loochoo group of islands touches the Tropic of Cancer. Between these two extremes there is room for widely varying degrees of temperature and for many different kinds of climate. The days in the south are as sunny and hot as the days far north are foggy and cold.

THE GREAT BUDDHA AT KAMAKURA, JAPAN

THE Great Buddha at Kamakura, Japan, a huge statue famous the world over, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

KAMAKURA AND THE GREAT BUDDHA

Monograph Number One in The Mentor Reading Course

THE most impressive and awe-inspiring monument in all Japan, and perhaps in the world,—that is the Dai Butsu, the gigantic bronze image of Gautama Buddha at Kamakura. For seven long centuries has the Dai Butsu sat at Kamakura in silent contemplation. At one time it stood in the heart of a metropolis, the military capital of Japan. The busy streets of the city echoed to the footsteps of almost a million people. There dwelt the old emperors of Nippon. But now the once bustling thoroughfares are grassy lanes, and the former capital is renowned only as a seaside resort.

The Dai Butsu was cast in 1252 in plates about an inch thick, which were joined with such skill that only a few of the seams have been bared by long exposure to the weather. The statue is over forty-nine feet high, and the width of the face from ear to ear is over seventeen feet; each eye is four feet wide, and the circumference of a single thumb is three feet. It is said that the eyes are made of pure gold, and that the boss on the forehead, which represents a jewel shedding radiance over the universe, contains thirty pounds of silver. On the head of Buddha are 830 curls. These represent the snails which, according to the old legend, once crawled up the original Deity to shelter his bald head from the burning sun.

When the statue was finished it was inclosed in a gorgeous temple; but in 1369, and again in 1494, tidal waves rushed inland and bore the protecting temple away. Since that time the image has remained exposed to the wind and weather.

The beautifully proportioned head of the Dai Butsu bends slightly forward, as if weighted with the wisdom of the ages. It creates an impression of profound meditation. The calm, beautiful, pure Hindu type of face in its serene majesty combines wonderful peace with complete detachment from its environment. The all-seeing eyes are half closed, with a vague luster as of glinting gold shining out from between the lids. The mouth is closed tight. The hands rest in the lap with the thumbs touching each other. The whole body represents the blessed peacefulness of rest.

Floods have swept by Dai Butsu, innumerable wars and conflagrations have raged about this image; but nothing has been able to disturb the eternal serenity of the calm face nor cause those half-closed lids to quiver. There embodied is the mystery of the fatalistic East.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

A GARDEN IN TOKYO, JAPAN

A GARDEN in Toyko, a noted beauty spot in the capital of Japan, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

TOKYO

Monograph Number Two in The Mentor Reading Course

FOUR hundred years ago Tokyo was a fishing village. In 1869 it became the capital of Japan, and has so remained ever since. Many times has this ancient town been burned down and rebuilt. On an average the city has risen anew from its ashes every thirty years.

Before it became the capital Tokyo was known as Yedo. In 1456 a Japanese nobleman built a castle on a hill overlooking the bay, and after considerable fighting became the acknowledged master of the surrounding country. Over 100 years later the founder of the Tokugawa line, who was regarded as the father of the present city, set about making the swamps a fit place to live in. He was a wise master as well as energetic improver; for he ordered all the great feudal barons of the country to build their houses near his impregnable castle and to live in them during part of each year. And when they went away to their own fiefs he made them leave their wives and children as hostages, so that the barons must come back under his protection once more. All this made Tokyo or Yedo, as it was then still called, resemble a great military camp. The great army that had to be maintained consequently added to the population and prosperity of the new town.

Earthquakes shook it to its foundations and fire almost destroyed it from time to time; but the city flourished greatly. So terrible were these disasters that when a fire started the people became panic-stricken, and men rushed through the narrow streets wildly beating great drums, whose booming notes echoed far and wide as a warning that the flames had again broken loose. This custom became so deeply imbedded in the life of the town that even today, in the quiet hours of the night, travelers hear the deep, booming tones of drums, and men march through the streets, though miles away from the fire, tapping drums and ringing bells in warning of terrible disaster.

In 1703 an earthquake demolished a large part of the city, and 37,000 of the inhabitants lost their lives. In 1855 eighty earthquake shocks were felt within a month, and on the night of November 10 the town was reduced to a heap of rubbish.

The late emperor of Japan was the first to begin beautifying and modernizing Tokyo intelligently. Many good ideas for civic reform were instituted. Under the wise rule of the mikado the city began to expand and become prosperous, and today it is as modern as any American city and has a population of over 2,000,000 persons.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE RED BRIDGE AT NIKKO, JAPAN

THE Red Bridge at Nikko, Japan, a structure that is sacred to the Japanese people, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

THE RED BRIDGE AT NIKKO

Monograph Number Three in The Mentor Reading Course

LONG, long ago Shodo-Shonin, a holy man of Japan, was searching for Nantai-zan, the sacred mountain of his dreams. In his wanderings one day he came to Nikko, and found that he could go no farther, because the rapid waters of the Daiya-gawa barred his way. Long and reverently did he pray for aid to cross the stream.

Now so saintly was this man that he could talk to the birds and beasts of the field, and as he was sitting there near the bank of the stream a dragon appeared to him and asked what he wanted. Shodo-Shonin said that he wished to cross the stream. Immediately the dragon went over to the little shrine that still stands near the sacred bridge, and thereupon the god of that shrine came out holding a red and a blue dragon in his hands. He put these at the edge of the stream and ordered them to form a bridge. The two dragons spread themselves to the other shore, and immediately a path of rich green grass grew between them. Over this miraculously made bridge Shodo-Shonin quickly passed. It is for this reason that the bridge in many old histories is called the Yamasuge-no-ja-bashi or "mountain-grass-dragon-bridge."

This is the miracle that the present Red Bridge of Nikko commemorates. The original bridge was destroyed in 1902 by an overwhelming flood in the river, and another was erected in its place.

The Red Bridge at Nikko is sacred to everyone but the small boys who clamber over it at night. It is colored a deep, rich, lacquered red, and spans the river in one graceful, sweeping arch. When General Grant was in Japan in 1879 he was invited to walk over the sacred bridge; but he modestly declined the honor, protesting that it was too sacred to be thus defiled by him.

Not far from the bridge is an assemblage of stone Buddhas. It is said that no man can count these twice with the same result, nor can two people ever make their totals agree; though many persons have tried this.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

MOUNT FUJIYAMA FROM KASHIWABARA, JAPAN

MOUNT FUJIYAMA, the beautiful sacred mountain, viewed from Kashiwabara, Japan, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

MOUNT FUJIYAMA

Monograph Number Four in The Mentor Reading Course

EVERYBODY knows what Fujiyama looks like. No single figure in Japanese landscape is so often portrayed on the different products of native art. It is carved on wood, metal, and ivory, and is painted on silks, porcelains, and fans. It is one of the most celebrated mountains in the world.

The Japanese have many names for Fujiyama; but according to one authority the name Fuji was given to the mountain by the primitive Ainus, and to them the mountain represents the goddess of fire. It is 12,365 feet high, and is a dormant volcano. It is covered with snow for ten months of the year.

The Japanese have always held Fujiyama in the greatest reverence; and it is no wonder, for this perfect, silver-crested pyramid rising in one majestic sweep from sea to sky, changing its color continually from dawn to dusk, surely may almost be regarded as a glorious shrine inhabited by the gods themselves.

There is a Japanese proverb that says, "There are two kinds of fools in Japan,—those who have never climbed Fuji and those who have climbed it twice." Almost every native of Japan and many tourists to this beautiful country ascend the sacred mountain. The ascent can be made in two days, and is not a difficult one. Near the top, where the climbing is hardest, strong coolies are stationed, who fasten a strong rope to the traveler's belt and assist him to the summit.

In July and August the mountain resembles a gigantic anthill. More than 15,000 pilgrims, women as well as men, swarm up the steep, well worn paths. These white-clad pilgrims wear mushroom-shaped bamboo hats, a strip of matting tied to their backs to serve as a bed and a protection from the rain, several extra pairs of sandals slung over their shoulders, and tiny bells that swing at their belts. As they trudge slowly upward they occasionally sing out the Shinto formula, *Rokkon shojo*, which means, "May our six senses be clean and undefiled." Others add the words *O yama kaisei*, which, freely translated, express the hope that "the weather on the honorable mountain may continue fine."

According to tradition, Fujiyama rose from the plain in a single night about 286 B. C. This happened at the same time that the great Lake Biwa was formed. It was an active volcano for many centuries; but its last fiery breath was emitted over two centuries ago, when a devastating eruption occurred which lasted from November, 1707, till the following January. Since that time it has slumbered peacefully, to all appearances wrapped in eternal sleep.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

GATE OF THE PALACE OF THE MIKADO, KYOTO, JAPAN

THE Gate of the Palace of the Mikado, at Kyoto, the ancient capital of Japan, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

THE PALACE OF THE MIKADO AT KYOTO

Monograph Number Five in The Mentor Reading Course

IMAGINE a country where the people never saw the face of their ruler! This seems almost impossible. But nevertheless before the Revolution of 1868 Japan was just such a country. The mikado lived in a palace in Kyoto practically a prisoner. When he gave audiences even to his priests and nobles he sat invisible behind a screen. When he walked in his garden carpets were spread so that his sacred feet might not touch the contaminating earth. If he desired to drive, he must do so in a closed carriage, hidden behind screens, and as this carriage passed his subjects knelt in humble worship. And it was in the palace of the mikado at Kyoto that these divine but powerless rulers dwelt in actual captivity.

The real ruler of Japan was the viceroy. He was called the shogun. But in 1868 feudalism came to an end with a great revolution, and the power of the shogun was destroyed. The mikado was brought from his palace prison in Kyoto, and in 1872, for the first time in a thousand years, a Japanese emperor appeared freely before his subjects. This was when he traveled by rail to Tokyo. From that time on he made this city his dwelling place and capital.

Since the emperor removed his court Kyoto has shrunk in importance. The palace is not princely or palatial. The old emperors lived a simple life, and it is only the choice woods used in the construction of the building that give it an air of richness and austere stateliness. It is a significant expression of the old Shinto spirit,—purity of life as well as of heart.

In striking contrast to the simplicity of this mikado's palace is Nijo Castle, where dwelt the shoguns. The decorations, which reflect the taste of the splendor-loving shoguns of Japan, are rather coarse in their barbaric glitter. The gorgeous interior is very suggestive of the brilliant life of earlier days, and resembles the boudoir of a queen rather than the fortified residence of a warrior. The exterior shows a frail, high-roofed, frame building gray with age.

The original castle was built in 1569. This was later renovated, and in the eighteenth century partly destroyed by fire. On a fateful day late in 1867 the last of the shoguns here handed his resignation to the emperor. Later the palace was used for official business, and many of the beautiful works of art were destroyed.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

MIYAJIMA, JAPAN

MIYAJIMA, Japan, the marvelously beautiful sacred island in the Inland Sea, is the subject of one of the intaglio-gravure pictures illustrating "Japan."

MIYAJIMA, THE SACRED ISLAND

Monograph Number Six in The Mentor Reading Course

WAIT until you have seen Miyajima, the sacred island; then may you praise the beauties of our land," say the natives to the traveler in Japan. To the Japanese everything that is beautiful is also holy, and it is no wonder that Miyajima has always been considered a sacred spot by them. Even to the foreigner the island appears as a glorious out-of-door cathedral, with pinnacles of rock for spires, maple-decked valleys for its aisles and chapels, great trees for pillars, the beauties of all Nature for adornment, and for a dome the eternal vault of blue.

Unlike many of the other islands in the Inland Sea, Miyajima is not treeless and rocky, but is buried in luxuriant verdure. It is five miles long by two and a half miles wide. It is sometimes also called Ongashima, which means "Gentle Island." Its inhabitants are mostly priests, fishermen, innkeepers, and image carvers.

In olden days no births or deaths were allowed on Miyajima, whose name means "the island shrine," and even today dogs are forbidden there.

The temple, or rather cluster of temples, on Miyajima is in the usual Shinto style, with few adornments. It stands partly on piles driven into the sand of the shore. Thus when the tide is full the temple appears to float upon the surface of the bay; but when the tide is out, and the barnacle-covered legs of the structure are exposed, the sight is not so picturesque. The main temple dates back probably to the seventeenth century. There is a contribution box fifteen feet long by seven feet wide, and when a small coin is dropped into it the box gives back an embarrassing stingy echo.

Nearby is the Sen-jo-jiki, or "The Hall of a Thousand Mats," which is said to have been erected in 1582. During the Chino-Japanese War some soldiers were quartered there in 1894. They inscribed their names on their rice paddles and prayed to their saints for victory. The fashion spread, and there are now thousands of them in the big hall.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 17, SERIAL No. 69
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE · STORY · OF · THE FRENCH REVOLUTION

By ALBERT BUSHNELL HART
Professor of Government, Harvard University

MENTOR GRAVURES

LOUIS XVI
By A. F. Callet

MARIE ANTOINETTE AND HER CHILDREN
By Vigée Lebrun

THE OATH OF THE JEU DE PAUME
By J. L. David

MARIE ANTOINETTE

MENTOR GRAVURES

ROBESPIERRE
By Vigneron, after Danloux

ROUGET DE LISLE SINGING THE MARSEILLAISE FOR THE FIRST TIME
By I. A. A. Pils

CHARLOTTE CORDAY IN PRISON
By Charles Louis Müller

From the portrait by Vigée Lebrun, in the gallery at Versailles

THE MENTOR · DEPARTMENT OF HISTORY · NOV. 2, 1914

PEOPLE love to date events from some great catastrophe,—"The year after the levees broke on the Mississippi," "Not long after the Johnstown flood," "Just before the San Francisco earthquake." In like manner mankind notes a succession of great events which are milestones in history,—"The Fall of the Roman Empire," "The Norman Conquest of England," "The Discovery of America," "The American Revolution."

Of all these startling events none is more deeply impressed upon European and American nations than the French Revolution. It burst forth like an exploding gas well; it shook to pieces one of the proudest kingdoms on earth; it set up the first large European republic since the time of Rome; it penetrated and terrified all Europe. Never from that time to this has the politics, history, or government of the world gone back to its old course.

When a big fire bursts out, and hose pipes and fire engines prove helpless, it is natural to think that the whole thing has just begun, and that if Mrs. O'Leary's cow had not kicked over the lantern in 1871, Chicago would still be the old, majestic, five-story city. So it was in the French

Revolution. It seemed a whirlwind blowing up out of a clear sky: nobody expected it, nobody understood it, nobody foresaw its results; and then and since misguided people have supposed that if the monarchy had shown more grit and had called out more troops, the Revolution would have been subdued before it got started. Only of late years, as people have got away from the passions of the time, does it clearly appear that the causes of the Revolution had been accumulating for two centuries, and that it was as certain to occur as the fall of an icicle. The longer people waited, the bigger it grew, and the more certain it was to make a smash when it finally got loose.

LOUIS XIV, KING OF FRANCE

Louis XIV was born in 1638, and died in 1715, after the longest recorded reign in European history. Though he was sometimes called the "Sun King," he left France a heritage of debt which helped bring on the Revolution

The Revolution goes back to the Ancien Régime,—"the old system"; that is, the government, social life, and business methods of eighteenth century France. In many ways the Revolution was a natural reaction against the form of government set up by Louis XIV ("Le Grand Monarque") a hundred years earlier. He it was who instilled into the French people the destructive notion that the king is absolute. He broke down most of the provincial assemblies, and other life-giving local governmental bodies; he weakened his country by unprofitable wars, so that when the trial of strength came with England it lost both India and America. He tied the government up with cumbrous and helpless ways of doing its business.

But if Louis XIV had been a George Washington, he could not have prevented the Revolution; for its real cause was that France grew while the government was petrified. As someone has put it, France was like a youth who has grown up inside a suit of armor till he is so big that he can neither get it off nor live in it. France was the most advanced country in the world,—prosperous, abounding in manufactures, in cities, in wealth, in intelligence. Travelers of the time draw a dark picture of the condition

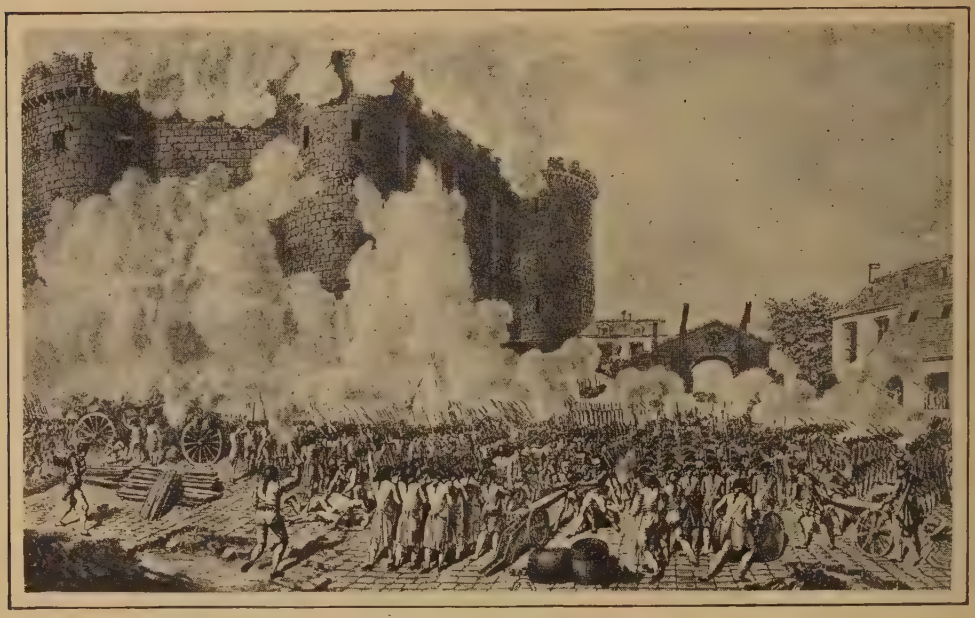
From the painting by G. Cain

MARIE ANTOINETTE LED TO EXECUTION

The queen was guillotined on October 16, 1793

of the peasants; but a third of the peasants then owned their own lands, and the life of the educated people was far in advance of that of England at the same period. The trouble was that all that vitality of thought and life, all the people who wrote the books and the songs, who aroused the heart of the nation, had to submit to the control of a weak government and stupid officials.

The French Revolution was hastened by the American Revolution. No wonder Queen Marie Antoinette, when she was captured in her frantic attempt to escape in 1792, bitterly said of Lafayette, "He has in his head only his United States and the American republic. He will see what a French republic is!" Tom Paine, the most lively pamphlet writer of the Revolution, sat in the French Convention. That body even went so far at one time as to try to imitate New England town meetings. Brissot, leader of the Girondists (ji-ron′-dists), had been in America. Lafayette had been a general in the Continental army. The success of the American republic gave point to ideas of equality and self government upon which the intellectual men of France were already alert. If any one individual can be said to have set fire to the French people, it is that peaceful and humorous spirit, Benjamin Franklin, who taught the French that an American Re-



THE FALL OF THE BASTILLE

The prison called the Bastille was attacked by the Revolutionists on July 14, 1789. After De Launey, the governor, had surrendered, he and several of his men were butchered by the mob

publican could be a good writer, a scientific discoverer, and a brilliant wit. The first great date in the French Revolution is May 5, 1789, when for the first time in a hundred and seventy years the States General was summoned. The story is that some critic kept calling for a "state of the accounts," and that a minister replied, "Very well, give them a state general." At any rate, when the twelve hundred representatives of the three estates—nobles, clergy, and commons or "third estate"—came together at Versailles they quickly proved far superior in power to the good-natured but weak king Louis XVI, to his far superior wife Marie Antoinette, and to the unpopular ministers.

The States General declined to be simply a thing for pulling the government out of its troubles, and asserted the right to aid in reforming the nation. All over the kingdom people drew up "cahiers" (pronounced "ka-yaze"; notebooks of grievances and needs). Hundreds of members brought new propositions with them. Almost at the beginning arose the critical question whether the nobles and the clergy, each of which represented perhaps a fiftieth of the individuals in France, should have a veto on the third estate, which represented the other forty-eight fiftieths. On the momentous day, June 20, 1789, the third estate, against the will of the king, met by itself in the tennis court at Versailles, which still stands as a national monument, and by solemn, mutual oath those commoners bound

themselves not to be dissolved till they had made a new constitution. As the king, nobles, clergy, and third estate were trying to come to an understanding civil war broke out. It was not the first time that the French people had risen against their lord the king; but it was the first time that the mob in Paris had its way. In the midst of the city rose a gloomy fortress, the Bastille, which at the moment held only a half-dozen unimportant prisoners; but to the Parisians it was the emblem of despotic power. For centuries people had from time to time been sent to the Bastille without charge of crime and without trial. Some of them were simply scapegraces, whose friends got a royal order to put them away from bad friends and extravagant habits. Some, like Dr. Monette in Dickens' "Tale of Two Cities," were sent there for no other crime but giving offense to some powerful nobleman. To destroy the Bastille was to assert freedom from a hated kind of government. The castle, which had but a slender garrison, at last yielded, and was torn stone from stone by the furious people.

GABRIEL HONORÉ RIQUETTI, COMTE DE MIRABEAU

He was born in 1749, and became one of the most brilliant French statesmen. He died in 1791

The outbreak in Paris was a signal for the provinces, where scores of castles were besieged, burned, and destroyed by the peasants, partly because they had been seats of tyranny, and partly because they contained mortgages and other evidences of loans to the peasants, who thought they had as good a right to their land as any lord. The whole kingdom was in commotion, and certain canny nobles, particularly the king's brother, thought it prudent to make visits to other parts of Europe. These were the first "emigrants," who finally came to be looked upon by the French patriots much as the American patriots looked upon the Loyalists.

On August 4 came another landmark in the Revolution,—the unanimous surrender by the nobles of all their special privileges, such as the sole right to certain offices; to serve in the army; and to require from the peasants on their estates the giving of personal services, including in some cases the flogging of the ponds at night, so that the croaking of the

frogs might not disturb the slumbers of their noble masters. Nothing had been so exasperating to the people of France as these feudal privileges, and the setting up of the nobles as a kind of demigods who were subject to different courts and different penalties from the common people.

Here, therefore, the Revolution might have rested; at least till the States General, which was now transformed into the National Assembly, could prepare a new constitution. For a peaceful result the great leader Mirabeau was working with all his might. His is the most majestic figure in the Revolution. A noble by birth, he came to the States General as an elected member of the third estate. A spendthrift and high liver, he set himself to reform the finances of the court. A democrat by nature, he worked with all his might to save the monarchy, because he believed that a genuinely popular government could include a king.

These efforts were thrown into confusion by the women of Paris, who on October 5 trudged ten miles to Versailles, where the court usually lived in the enormous palace erected by Louis XIV, and compelled the king and queen and royal family to come back to Paris and take up their abode in the Tuileries, where they could be under the eye of the patriots.

This was the fatal step in the Revolution; for the Assembly also came to Paris, and thenceforward was more influenced by the population of the city than by all the voters outside. Nine months later a constitution was finally adopted and accepted by the king. Instead of following the American plan of a federal union of states which retained large powers of government, the new constitution broke up the provincial boundaries and created eighty-three departments; and the result was that whoever could get control of the central government in Paris could make himself a Louis XIV—for there were no centers of resistance left in the country.

Mirabeau died untimely, and a new political authority grew up in unofficial clubs, of which the best known is the Jacobin Club, in which one Robespierre became the leading figure.

In June, 1791, the royal family made a desperate effort to escape from what was becoming a kind of imprisonment. With the

THE ATTACK ON THE TUILERIES
The royal palace was attacked by the Revolutionists on August 10, 1792

From the painting by Bertaux, in the gallery at Versailles

THE CAPTURE OF THE TUILERIES

When the Revolutionists first began their attack Louis XVI fled from the royal palace. Only the Swiss Guards stood firm. They finally surrendered at the order of the king; but many of them were murdered in cold blood the next day

aid of devoted subjects, who risked their lives for their king, they got a few hours' start, and in two ponderous carriages the party made its way to a point where friendly troops were expected to meet it, and to escort it to the frontier. Who can imagine the fearful suspense of those long two days, where every official seemed to their excited imaginations a spy, and every town a trap? There was no telegraph to catch them, and they were almost in safety when an obstinately democratic official recognized their features, jumped at the easy conclusion that they were fugitives, and at Varennes they were turned back as prisoners of the state.

From day to day the Parisian mob gained power over the Assembly, and that meant power over France. They attacked the palace, and cut to pieces the king's Swiss Guards; for whom, years after, was erected the superb stone monument, the "Wounded Lion," at Lucerne. Innocent and helpless prisoners were dragged out of the jails of Paris, and killed in order to terrify the Royalists throughout the country. France was declared a republic, and for three years its only governing body was the National Convention, which was ruled by a succession of leaders,—Brissot (bree-so'), Danton, Robespierre,—with the power

From the painting by Tellier, in the gallery at Versailles

BOISSY d'ANGLAS SALUTING THE HEAD OF FERAUD

On May 20, 1795, when Boissy d'Anglas, (the French statesman, the name pronounced Bwossee d'Anglah), was presiding in the convention, rioters invaded the hall. When the head of the deputy, Jean Féraud, was presented to him on the end of a pike, he saluted it quietly and impassively, and waited until the crowd withdrew

of the Parisian mob rising ever higher. The king and queen were executed, and France thus made an enemy of every royal house in Europe.

Now came "The Terror," which is so fearful and so dramatic that to many people it has seemed all there was of the French Revolution. The Convention became the creature of the Commune, or local government of Paris; and that was controlled by a small committee. The Convention turned cannibal and began to destroy its own members. First the leaders of the Girondist, or moderate party, were sent to the guillotine; then Danton, who had been responsible for the September massacres, made his death speech while Robespierre and his friends condemned him. The country, or rather the small number of irresponsible people who controlled the government, was crazed with blood. Hundreds of people, many of them as innocent as babes, were guillotined at Paris and in the provinces. The great achievements of the States General and of the Assembly were forgotten. France had executed King Louis, only to be ruled by King Mob! The excesses of the French Revolution have made a fearful impression

upon the world; not so much because of the innocent blood that was spilt, as because it was accepted through Europe that democracy must always lead to anarchy. In reality most of France was as terrified and shocked as the rest of Europe; but the Terror seemed as firmly rooted as the Tweed Ring in its time, and Robespierre might well have asked, as Boss Tweed did, "What are you going to do about it?"

Fortunately such a hysterical government could get on at all only by finding new victims; and when Robespierre's enemies got control of the Commune he was sent to the guillotine in his turn.

The government passed into the hands of more moderate men; riots and attacks upon the Convention were put down by military force. In October, 1795, a young artillery officer named Napoleon Bonaparte distinguished himself by breaking up a royalist rising in Paris, and after that a more settled government was established, and the fury of the French Revolution was over. The effect of the French Revolution was only beginning; for the Republican troops, inspired with marvelous enthusiasm,

From the painting by François Flameng

THE ROLL CALL OF THE GIRONDISTS TO EXECUTION

The Girondists, though revolutionary, were less radical than the Jacobins. Although outnumbered in the convention, the Jacobins were victorious, and on October 31, 1793, twenty-one Girondist deputies were led from the prison of the Conciergerie in Paris and beheaded

From the painting by J. Jabannot

THE TRIUMPH OF MARAT

Jean Paul Marat was born in 1744, and was murdered by Charlotte Corday in 1793. He opposed the Girondists, and their fall in 1793 was his triumph

drove back the invaders who attempted to restore the monarchy, then pushed beyond the boundaries, into Holland, Germany, Switzerland, and Italy. The young Bonaparte became the greatest conqueror of his time, and, in 1804, made himself emperor.

When ten years later he was deposed, and the brother of Louis XVI became king, the permanent results of the Revolution were seen. In the first place, the old distinction between the nobles and the people had disappeared forever; every Frenchman was subject to the same law. In the second place, the conception of the share of the people in their government was so deeply lodged that every government of France since that time has admitted it. In the third place, the glorious idea of a French republic could not be extinguished. Three times the French tried it, and the last attempt, in 1871, was successful. Beyond that the principles of the French Revolution made their way through Europe, and have helped to transform Germany, Italy, Austria, and England into governments in which the popular will has expression. With all its excesses, the French Revolution marks one of the high tides of enthusiastic belief in the right of a people to govern themselves. The centralized republic of France and the

THE MURDER OF MARAT

Charlotte Corday was born in 1768. She murdered Marat in the hope that his death would end the Reign of Terror. She was executed for her crime on July 17, 1793

federal republic of the United States have been sister influences in behalf of freedom and the government of the people.

"What," exclaimed Carlyle, "is this thing called Revolution, which, like an Angel of Death, hangs over France, fusillading, fighting, gun-boring, tanning human skins? Revolution is but so many Alphabetic Letters; a thing nowhere to be laid hands on, to be clapt under lock and key: Where is it? What is it? It is the madness that dwells in the hearts of men. In this man it is, and in that man; as a rage or as a terror, it is in all men. Invisible, impalpable; and yet no black Azrael, with wings spread over half a continent, with sword sweeping from sea to sea, could be a truer Reality."

THE MARSEILLAISE

Rouget de Lisle wrote the Marseillaise, and so popular did it immediately become that several hundred sturdy Revolutionists marched from Marseilles into Paris to its strains. In this way the song received its name

SUPPLEMENTARY READING

MEMOIRS OF MARIE ANTOINETTE
By Madame Campan.

MARIE ANTOINETTE AND THE END OF THE OLD RÉGIME
By Imbert de Saint-Amand.

THE FRENCH REVOLUTION
By Thomas Carlyle.

THE STORY OF FRANCE (Vol. II)
By Thomas E. Watson.

HISTORY OF THE FRENCH REVOLUTION
By H. M. Stephens.

THE FRENCH REVOLUTION
By A. Aulard.

THE FRENCH REVOLUTION
By C. E. Mallet.

MARIE ANTOINETTE AT THE TUILERIES
By Imbert de Saint-Amand.

MARIE ANTOINETTE AND THE DOWNFALL OF ROYALTY
By Imbert de Saint-Amand.

THE STORY OF THE FRENCH REVOLUTION
By E. B. Box.

THE FRENCH REVOLUTION AND THE FIRST EMPIRE
By W. O'C. Morris.

TRAVELS IN FRANCE DURING THE YEARS 1787, 1788, and 1789
By Arthur Young.

THE FRENCH REVOLUTION AND ENGLISH LITERATURE
By E. Dowden.

A TALE OF TWO CITIES
(A Novel of the French Revolution.)
By Charles Dickens.

The day of the fall of the Bastille, July 14, 1789, was a dull one for King Louis. As he wrote in his diary, "nothing" had taken place. No quail had been shot, no deer killed in the forest. The day had bored him and he was tired. When the Duke of Liancourt sought his Majesty out that night and told him of all that had taken place, of the insurrection and the downfall of the Bastille, the startled king exclaimed: "Why, that is a revolt." "No, Sire," answered Liancourt, "it is a *revolution*." And so indeed it was, and more than that. It was the beginning of a new chapter in the history of national government. Thomas Watson points this out effectively in his "Story of France."

PLACE DE LA BASTILLE, PARIS

Here stood the Bastille, the terrible prison, which was destroyed by the mob of Paris on July 14, 1789. In the center rises the "Column of July," built to commemorate the heroes of the Revolution of 1830

★ ★ ★

"The fall of the Bastille was one of the decisive events of history. During the siege less than 100 men were killed on the side of the patriots, and only one on the side of the garrison. But the results were greater than those which follow battles where the slain are numbered by the tens of thousands. The Bastille was the chief State prison and citadel of the old régime. To hold Paris, to suppress mob violence in Paris, to maintain triumphantly the king's authority over Paris, were objects which the Bastille was believed to be easily capable of answering. That a disorderly rabble, equipped with pikes, swords, muskets, and drums, could ever storm the Bastille and take it seemed incredible. With the right sort of men inside of it to defend it, it would have been incredible. Louis had numbers of the right sort of men, but they were never in the right place at the right time.

★ ★ ★

"Symbol of the feudal tyranny, fortress and prison of the old order, the Bastille's fall seemed to the world the fall of the monarchy. It was a revelation of the strength of the people. Patriots hailed it in all lands as the beginning of a new era. Lafayette sent one of the keys to Washington—a patriot's tribute to a patriot." (That key may be seen in the hall of the Washington house at Mount Vernon).

★ ★ ★

The Duke of Dorset, English Ambassador, in his official dispatch announces the accomplishment of the greatest revolution in history, and declares France is a free country from that moment. "The news was received with transports of delight by patriots in Germany, Switzerland, in England, and in America. Even in Russia, Ségur declared that people of all nations rushed into each other's arms in the streets of St. Petersburg and congratulated each other on the fall of the Bastille. Russian ladies set lights in their windows in honor of the event. Danish fathers wept as they explained to their sons what it all meant.

★ ★ ★

"Cold, cold are the ashes of all this noble enthusiasm now; burnt out were the fires long ago: but the world had never known so general a feeling as then existed among all peoples that the day of human freedom had dawned, and that the fall of the Bastille had sounded the knell of all feudalism, all governmental oppressions."

IN THE GALLERY AT VERSAILLES

LOUIS XVI, KING OF FRANCE—BY A. F. CALLET

THE STORY OF
THE FRENCH REVOLUTION

LOUIS XVI

Monograph Number One in The Mentor Reading Course

LOUIS XVI ascended the throne of France amid the cheers and rejoicings of his subjects. Nineteen years later he mounted the guillotine to his death with the curses of the Paris mob ringing in his ears.

Louis XVI was a grandson of Louis XV, and was born at Versailles on August 23, 1754. His father died before becoming king, which made Louis XVI the heir of Louis XV. He married Marie Antoinette, daughter of Empress Maria Theresa of Austria, in 1770. He was only twenty years old when Louis XV died.

France was tired of Louis XV, and his dissolute, extravagant court, and it welcomed with open arms the young king and his beautiful girl wife. Louis XVI began his reign under good auspices. But he was weak in character and dull of mind. He understood very little about the business of being a king, and cared less for it. He spent the greater part of his time hunting, and amused himself by making locks for doors. He was awkward and shy, and a poor figurehead for the stately, dignified court of France.

At first he did not care at all for his wife, Marie Antoinette, but gradually he came under her influence. Her nature was carefree and thoughtless. She fluttered through the sunlight of her day like a butterfly —and then, like many a butterfly, she was destroyed in the flame of her folly. It was really her influence on Louis that brought on the Revolution, and she it was who made Louis oppose the Revolution in an underhand way while he pretended to accept it.

In May, 1789, the States General met at Versailles, which marked the opening of the Revolution. The revolt of Paris and the taking of the Bastille were the results of this meeting. To show how much interest Louis took in the events of this time, it is only necessary to read the entry in his diary for July 14, 1789, which says, "Nothing."

In spite of the growing Revolution, the king was still supported loyally. On July 14, 1790, at the height of his popularity, he swore to maintain the Constitution then being constructed. In June, 1791, he attempted to flee from France. He was arrested at Varennes and taken back to Paris. He was still maintained as a constitutional king; but already some of the leaders in Paris were demanding his deposition.

When the war against Austria was shown to be a failure intense popular hatred rose against the king, who had declared the war.

The Royal Palace was captured in spite of the loyal defence of the Swiss Guards in August, 1792, and on September 21 the convention at Paris abolished royalty. In January of the next year they tried Louis for treason against France and condemned him to death.

The king bore himself with courage and dignity throughout his trial and on the scaffold. He was guillotined on January 21, 1793.

It is said very often that Louis was the victim of the faults of his predecessors. It may be said with as much truth that he was also the victim of his own.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

IN THE GALLERY AT VERSAILLES. MARIE ANTOINETTE AND HER CHILDREN—BY VIGÉE LEBRUN

THE STORY OF
THE FRENCH REVOLUTION

MARIE ANTOINETTE

Monograph Number Two in The Mentor Reading Course

THE responsibility of Marie Antoinette for the dishonest policy of Louis XVI has been greatly exaggerated; but nevertheless it seems as though the punishment that she received was only stern justice. As the girl wife of the king she showed a selfish, extravagant, and careless nature; and as an adviser to her husband she was weak and prevaricating.

Marie Antoinette was the daughter of Maria Theresa and Emperor Francis I of Austria, born at Vienna on November 2, 1755. She was married to the dauphin of France, afterward Louis XVI, in 1770, and because this marriage was in opposition to Madame du Barry, whose influence over Louis XV was at that time supreme, the young princess was surrounded by enemies on all sides.

But personally Marie Antoinette was very attractive, and at the same time was clever enough to use this attraction for her own ends. She soon won the affection and confidence of her father-in-law, and endeared herself to Louis XV.

When Louis XV died in 1774 the accession of the young king and queen was hailed with great popular enthusiasm. But at the very beginning Marie Antoinette naturally identified herself with the unpopular faction in France which supported the alliance with Austria. She showed great impatience with the cumbrous court etiquette of Versailles. Her extravagant nature soon showed itself, and her taste for pleasure led her to seek the companionship of the most dissolute circle of the French court.

After the period of mourning for Louis XV had expired a season of gaiety set in of which the young queen was leader. Her passion for amusement and excitement led to unfortunate results. She began spending money right and left, and no stake was too high for her to gamble away. Her extravagance in dress, jewelry, and amusements, and her presence at horse races and masque balls in Paris without the king, gave rise to great scandal.

About this time Emperor Joseph II of Austria visited France and warned Marie Antoinette, his sister, of the dangers of her conduct. For a time this calmed her. In December, 1778, a daughter was born to Louis XVI and Marie Antoinette, and three years later a son was born. Marie Antoinette occupied herself with the education of her children, and to them was a wise and devoted mother. Only when she desired to obtain offices for her friends did she interfere in public affairs at this time.

But the public held her responsible for the bankrupt state of the country, and the terrible days of the Revolution began.

The royal family attempted to escape from France in June, 1791, but were captured and taken back to Paris. The king was of no use as a ruler, and all the business of negotiating with the people fell upon the queen. When Louis was forced to declare war on Austria in 1792 she was naturally thrown into definite opposition to the Revolution.

In all the terrible events that followed, and during her captivity, Marie Antoinette showed unyielding courage and dignity. After her husband was executed in January, 1793, several attempts were made to rescue Marie Antoinette and her children; but all these failed. She was unanimously adjudged guilty of treason, and was guillotined on October 16, 1793.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

IN THE GALLERY AT VERSAILLES

THE OATH OF THE JEU DE PAUME—BY J. L. DAVID

THE STORY OF
THE FRENCH REVOLUTION

THE OATH OF THE JEU DE PAUME

Monograph Number Three in The Mentor Reading Course

DECENTLY dressed crowd of men in knee-breeches and dainty buckled shoes straggled through the rainy streets of Paris to an empty tennis court and started in to make history. They swore that they would never disperse till they had made a new constitution for France. This was the oath of the Jeu de Paume, or, as it is called in English, the "Oath of the Tennis Court."

This took place on June 20, 1789, a critical year in the destinies of France. The year before the harvests had failed, and a terrible winter had caused widespread distress among the common people. Though Louis XVI had begun his reign in popularity, his government had become weak and despised. The French people distrusted Louis' advisers, and knew that although Louis himself might grant their wishes for fair treatment, his counselors would never yield an inch.

The States General was composed of representatives of the French people. It contained three orders. One consisted of the representatives of the nobility, another order of representatives of the clergy, and the Third Estate contained representatives of the people as a whole. When the French government called together these three bodies it was with the intention of debating ways to relieve the financial depression of the country.

The representatives could not decide whether to meet as a whole body or in three distinct groups. If they met in three distinct groups, the nobles and members of the clergy could limit the reforms that the representatives of the people desired; but if they met as a whole, the reformers would have a majority, as some of the nobles and clergy would unite with them. But the nobles absolutely refused to join with the Third Estate, and the clergy made no advances except to send commissioners to discuss the best method of settling the disputed question. This was a failure.

The Third Estate then formed itself into a National Assembly, assuming full powers. Within a few days the clergy decided to join them; but the nobles condemned their action in a communication to the king.

If Louis XVI had been left to himself, he would have yielded to the Third Estate; but the queen and some of his advisers urged him to make a stand. So messengers were sent to the members of the Third Estate saying that the great hall in which its members met was not to be used on June 20, as it was to be decorated for a meeting at which the king would address the States General.

The next day the representatives of the people came to the great hall, only to find it locked against them. Not far away stood an old, dilapidated building which had been used for a tennis court. This would suffice for their meeting, they thought, and off they went in the rain. Bailly (bah-yee), president of the newly formed national assembly, brought along his papers, which the workmen had permitted him to get from the meeting hall; and there in the bare, unfurnished building, in the presence of the watching multitude, the deputies swore never to separate until they had made and established a constitution for France. This was the Oath of the Tennis Court. In the same breath in which they took the oath of defiance to the government they cried "Long live the king!" to show their loyalty to his person.

This was the first legal defiance of absolute monarchy in France. Less than one month later the Bastille fell before the Paris mob, and the French Revolution had begun in earnest.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

N THE GALLERY AT VERSAILLES

ROBESPIERRE—BY VIGNERON, AFTER DANLOUX

THE STORY OF
THE FRENCH REVOLUTION

MAXIMILIEN MARIE ISIDORE ROBESPIERRE

Monograph Number Four in The Mentor Reading Course

WHEN the States General met at Versailles in May, 1789, a young man only thirty years old was among them as deputy from Artois. Of this young man Mirabeau, the famous French statesman said, "That young man believes what he says: he will go far." And in those days of cynicism and unbelief it was a rare young man who believed what he said. This extraordinary youth did not have the courage and wide tolerance that make the statesman, nor the greatest qualities of an orator: he was nervous, timid, and suspicious. Yet he believed with all his heart in the doctrine of liberty, equality, and fraternity, and he hoped that this doctrine would regenerate France and mankind. For his belief he was ready to work and suffer with unwearied patience.

Robespierre was born at Arras, France, on May 6, 1758. He is said to have been of Irish descent. In 1782 he was appointed criminal judge at Arras; but he soon resigned because he did not wish to pronounce a sentence of death. He speedily became a successful lawyer, and at the same time turned his talents to literature.

When he was only thirty-one years old he was elected fifth deputy of the Third Estate from Artois to the States General. He became a leading influence in the Jacobin Club, the most famous political club of the French Revolution. And at last, in September, 1791, he was crowned by the people at Paris as an Incorruptible Patriot.

Shorty after this he returned to Arras for a time, where he received a triumphant reception. On his return to Paris he strongly opposed the declaration of war against Austria; but he took no active part in the overthrow of Louis XVI.

In July, 1793, Robespierre was elected to the new Committee of Public Safety, the committee that instituted the Reign of Terror; but Robespierre must always be absolved from blame, as he was in the minority. Nevertheless it was his speeches in praise of the system of the Terror that convinced the people that it was a praiseworthy system.

In 1794 Robespierre began to develop the policy that ended in his downfall. He attempted to become the sole ruler of France. On July 26 he made a speech before the convention in Paris, declaring that the Reign of Terror should be ended. This refutation of the policy of the very committee of which Robespierre was a member caused at first merely a gasp of surprise; but the next day the attack on him began. In vain he attempted to gain a hearing, and at five in the afternoon he was thrown into prison with some of his supporters. He was speedily rescued, and attempted to summon his supporters in Paris to his side. But the National Guards made their way to the Hotel de Ville, Robespierre was shot in the jaw, and after a night of agony was taken before the tribunal. After a farcical trial he was sentenced to death as a traitor, and with twenty-one of his supporters was guillotined on July 28, 1794.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

IN THE LUXEMBOURG GALLERY, PARIS

ROUGET DE LISLE SINGING THE MARSEILLAISE FOR THE FIRST TIME—BY I. A. A. PILS

THE STORY OF
THE FRENCH REVOLUTION

LA MARSEILLAISE

Monograph Number Five in The Mentor Reading Course

ONE cold night in April, 1792, a young French artillery officer named Rouget de Lisle was dining at the home of Baron de Dietrich, mayor of Strasburg, in Alsace. That winter had been hard for everyone. War had reduced the usual hospitable fare of the baron to almost nothing. Dietrich smiled sadly at his friend, begging his pardon for the poor fare that he offered him.

"But," said he, "if I thought that it would aid your poetic invention and inspire you to compose a patriotic song for the public ceremonies that are to take place shortly in Strasburg, I would sacrifice my last remaining bottle of Rhine wine." De Lisle was greatly esteemed among his friends for his poetical and musical gifts.

The bottle of wine was sent for, and after dinner De Lisle went to his room. Though it was bitterly cold, he at once sat down at the piano and composed La Marseillaise (lah mahr-se-yazê). Totally exhausted, he then fell asleep with his head on the desk. In the morning he wrote down the song and showed it to Baron Dietrich. All were enthusiastic about it, and when it was publicly sung a few days later the people took it up at once.

Several hundred sturdy revolutionists from Marseilles marched into Paris to its strains, and there the song was received with even greater enthusiasm. Time and again the ragged soldiers of France beat the regulars of Austria-Prussia to its stirring notes, and today it is still the official patriotic hymn of France.

But poor De Lisle never thought for a moment that the song he had composed would be the inspirational hymn of the revolutionists. He himself was a royalist. When flying for his life in the Jura Mountains he heard it as a menace of death, and asked his guide what it was called. It had then been christened "The Marseillaise Hymn."

Later De Lisle was thrown into prison twice and reduced to the utmost poverty. Finally, just before his death, he was decorated with a ribbon of the Legion of Honor. He died in 1836.

There were many other persons who claimed to have written the Marseillaise; but all their pretended claims were proved false; and at last, in 1892, the French acknowledged the genius of Rouget de Lisle by erecting a statue to him in Paris.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

CHARLOTTE CORDAY IN PRISON—By CHARLES LOUIS MÜLLER

THE STORY OF
THE FRENCH REVOLUTION

MARIE ANNE CHARLOTTE CORDAY d'ARMONT

Monograph Number Six in The Mentor Reading Course

A MAN suffering from such a terrible skin disease that he had to spend hours sitting in a warm bath wrapped in towels, was one day writing his diary all alone in a small room in Paris. Word was brought to him that a young woman was begging to see him. He ordered her admitted.

"What do you wish?" he said.

She answered, "I bring news of the escaped Girondists, who are trying to rouse the people of Normandy against France."

"What are their names?" the man asked sternly.

She told him.

"They shall all be guillotined!" he replied with a grim smile.

The young girl plucked a dagger from her bosom and stabbed him in the side.

This was Charlotte Corday, and her victim was Jean Paul Marat (mah-rah), the French revolutionary leader.

Charlotte Corday was born in Normandy in 1768. She was educated in a convent, and then sent to live with an aunt, where she passed many lonely hours reading philosophy. When the French Revolution broke out she began to study politics earnestly, and owing to her stern love of order and civic virtue, which she had imbibed from the reading of Plutarch, she took the side of the Girondists. When this party was overthrown in 1793 many of the leaders took refuge near her home in Normandy. They attempted to make Cæn the headquarters of an army that was to march upon Paris.

Charlotte attended their meetings and heard them speak. She heard that a certain Marat was a tyrant and the chief agent in the movement to overthrow the Girondists. She saw that their efforts in Normandy were doomed to fail, and made up her mind with cool calculation that with the death of Marat the Reign of Terror would end and the Girondists be restored to power. She resolved to journey alone to Paris and assassinate the tyrant.

When she arrived in Paris she sent a note to Marat, "Citizen, I have just arrived from Cæn. Your love for your native place doubtless makes you desirous of learning the events that have occurred in that part of the republic. I shall call at your residence in about an hour. Have the goodness to receive me and to give me a brief interview. I will put you in condition to render great service to France."

But when she called she was refused admittance. A second time she tried, but was unsuccessful. But on the third visit, July 13, 1793, Marat, hearing her voice in the antechamber, consented to see her. When she stabbed him he cried out, "To my side, my dear friends!" Two women rushed in and prevented Charlotte from escaping. A crowd collected about the house, and she was arrested.

At her trial before the revolutionary tribunal she gloried in her deed, and when asked what she had to say in reply to the indictment of murder her answer was, "Nothing, except that I have succeeded."

Vainly her counsel put forth the plea of insanity. She was sentenced to death. At her own request her portrait was painted in prison. She kept perfect calmness to the end, and when she saw the guillotine she placed her self in position under the fatal blade without assistance. It was on July 17, 1793, that she was executed.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 18, SERIAL No. 70
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

RUGS AND RUG MAKING

By JOHN KIMBERLY MUMFORD
Author and Expert on Oriental Rugs

THE MENTOR

DEPARTMENT OF FINE ARTS

NOVEMBER 16, 1914

PLATE No. 6. KAZAK RUG

Very heavy pile. The main figures doubtless derived from the tarantula, and the same insect idea, typifying regeneration and eternity, is found in the outer border

MENTOR PLATES

PERSIAN CARPET OF THE SIXTEENTH CENTURY

PERSIAN CARPET OF THE SIXTEENTH CENTURY

POLISH CARPET OF THE SIXTEENTH CENTURY

OLD PERSIAN CARPET WITH SILVER ORNAMENTATION

OLD RUG OF KURDISTAN

PERSIAN CARPET OF THE SIXTEENTH CENTURY

AN art which involves so many races, so many religions, so many migrations, great and small, and which has been practised in marvelous perfection for more ages than we can hope to have clear records of, is difficult to condense into a single article.

In view of this difficulty, the rugs of China will not be touched upon here. While technically akin to those of the rest of Asia, they are so different in artistic conception and in color theory that they would seem to merit separate consideration.

But even without them the field is sufficiently wide. The East has been weaving carpets ever since it has been the East, and has handed down the textures and designs to Europe and America, which now, with the aid of amazing machinery, are simulating well nigh all the fabrics of Asia. Within the last few years I have definitely traced the so-called oriental textures and patterns to an age so remote from our own, and a land so far from Asia, that the Persian masterpieces of the fourteenth and fifteenth centuries seem almost like the creations of yesterday. Such a history cannot but intensify one's reverence toward the weaver's craft and the realization of man's littleness.

We are still bound, however, to look upon the Orient as the home and the source of the rug-making art as we now know it, and for present

purposes the Orient may be held to comprise Asia Minor, Persia, the Caucasus, Turkestan, Afghanistan, and parts of India; although some rugs of an inferior sort are still made in European Turkey,—the islands of the Ægean, and the Mediterranean coast of Africa.

RUG MAKING COMMERCIALIZED

At the present time rug weaving in the Orient countries is undergoing a drastic change, which, while its approach has been gradual, will in the end spell ruin to the art which has busied the fingers of Eastern peoples for so many changeful centuries.

The supply of oldtime rugs, which it was thought would never be exhausted, has now come to an end, and the weaving, having become almost wholly a commercial occupation, which it was not in olden days, has largely fallen into the control of corporate interests. Within a very few years rug weaving will have become as much a commercial operation as the manufacture of steel or the dispensation of tobacco.

PLATE No. 1. OLD MINA KHANI RUG

A typical work of mountaineers of the Zagros in Kurdistan. The design named after a Kurdish ruler of long ago. Mina Khani has found its way into all parts of Asia. White ground. Very rare

It is necessary to emphasize sharply the difference between antique and modern products. Attention must also be called to the distinction between the palace fabrics of divers times and countries on the one hand, and the tribal or popular rugs, no matter how well made, on the other.

Much explanation on this score may be saved if the reader will remember that the color plates in this issue of The Mentor present in a general way examples of the higher school, woven under the patronage of royalty or the nobles, while the black-and-white reproductions are in the main tribal weaves made for practical use, the designs of which have been handed down from generation to generation. It is worthy of note that extremely few of the so-called "museum" rugs have in these latter days come out of Asia itself. There are rug dealers in Persia who have never seen a sixteenth century Ispahan. Nearly all the rugs of the higher type now comprised in the great collections have been found in the palaces, châteaux, and monasteries of southern and eastern Europe,—silent witnesses to the avidity with which the more opulent of Europeans, even in that early day, gathered the art products of the East.

DECLINE OF ART OF RUG MAKING

PLATE No. 2. OLD DJUSHAGHAN RUG

Some of the finest Persian weaving has always been done in Djushaghan province. The output has never been large. This is the only small example Mr. Mumford has ever seen with white ground

From the sixteenth century, when all eastern art, particularly that of Persia, reached its climax of development, down to the present there has been a steady decline, more manifest perhaps in the high school weavings than in those of the tribal type, and during the last twenty years, since weaving assumed a commercial aspect, the deterioration has been more rapid and widespread.

To be sure the processes are unchanged. All weaving is still done by hand. In all mechanical points the Asiatic loom is almost identical with that still in use by the Navajo Indians; though all the blankets of the Navajo have the flat instead of the piled texture. There is some small difference in the looms used in different parts of the Orient, as there is in the methods of tying the piled knots on the warp and of running the weft or binder across after each row of knots; but the results in all are similar. Without having watched the process it is hard to appreciate the unspeakable patience of these weaving people, repeating the same processes, knot after knot, until the brain—if it were the brain of an Occidental—would grow dizzy and collapse. In one rug I have estimated 92,000,000 knots.

For the making of large carpets, which are now turned out in huge sizes, very large looms must be maintained, and where there are two or three hundred of these in one caravansary, with a "boss weaver" and from four to twenty boys at work on each, with the "boss weaver" himself only a boy, singing the pattern, the murmur of sound is indescribable.

In the East today everybody is weaving. They weave in the big looms all day, subsisting chiefly on sheet bread and bad water, and at night in their homes go on weaving, in the effort to piece out scanty incomes. The weaving process, as I have said, has not changed in thousands of years. What has died is the ambition, the personal inspiration which lent a touch of individuality to the rugs of former times, and now imparts astonishing pecuniary value to pieces which would once have been counted

PLATE No. 3. OLD HAMADAN RUG
An excellent example. Thick and heavy. Largely composed of camel's hair

commonplace. The decadence of rug design has been accompanied by a steady loss of skill in dyeing. A learned student has said that history reveals no such instance of the secrets of an art being lost, even when it was in continual practice and use.

It is not mere age and raggedness that make a rug valuable or rare. Age can only add to the likelihood that it is a good rug, since in olden times the wool was very carefully selected and the rugs were woven studiously and for private use or gifts, and not as now under the pressure of trade demand.

ORIGIN OF METHODS OF RUG MAKING

There is every reason to believe that the earliest Asiatic fabrics—down, say, to the beginning of the Christian era—were woven in flat stitch, with or without embroidery. Many of these, according to old Arabic writers, were adorned with jewels, and woven, in part at least, of gold and silver thread. The survival of these technical systems is found in the *khilims* and *djijims* of today, and their lineal descendants are beyond question the Hispano-Moresque arrases of fourteenth and fifteenth century Cordova, and all the tapestries, from the Coptic products of Egypt to the masterpieces of Italy, France, and the Low Countries.

The upright pile or nap now so familiar, which makes of the rug's surface a veritable "mosaic in wool," is attributed to the Turkoman, who, it is said, needing warmer fabrics for comfort in the bitter cold of the steppes, devised the wool knot on a tight-stretched warp, to simulate as nearly as possible the pelt of an animal. But, while admitting that the Turkoman imparted the pile method to Persia, and thus became the ostensible parent of all the most splendid rug making of Asia, I must now

PLATE No. 4. SEVENTEENTH CENTURY PERSIAN RUG
A superb heavy fabric, made in the Southwest. Design of a high order. It has been splendidly restored

reject the Turkoman hypothesis, since I have seen fabrics woven in precisely the same method of warp, weft, and pile disinterred from the tombs of lost races which reached their zenith 10,000 years ago.

Taking the Turkoman theory as a point of departure is nevertheless as good a way as any of arriving at a broad, general understanding of the rug designs of the East. The Russian Bogoliuboff, evidently a conscientious searcher and teller, declares that Turkoman genealogies run back for 6,000 years, to a time when the Tekkes and other tribes now living in the stretches just north of the Persian border were domiciled around Lake Baikal, and that their rug designs, now known as Tekke, Bokhara, Beshir, Khiva, etc., were even then fully perfected, and in every respect as we find them in the weavings of today. Of the truth of this there is small doubt. The general character of this whole class of designs may be got by a glance at the halftone plate No. 9. There is, of course, considerable diversity in the different weaving sections of Turkestan, as of all other countries, caused by conquest, intermarriage, or tribal proximity to other peoples; but the clarity of drawing, the rectilinear treatment, the rigidity of symbols, and the mathematical accuracy of workmanship are common to them all. Where outside patterns have been adopted, whether from the vagrant tribes of Kurds and Arabs along the border, from the flower-loving Persians or the suave Chinese, all have been remodeled to the Turkoman angularity and all brought into the Turkoman color scheme, with its dominant reds and its secondary and tertiary blues, greens, and yellows.

PLATE No. 5. OLD KULAH RUG

One of the highest class of Turkish fabrics. Predominant yellows and blues in this class, together with designs of some of the narrow borders, show the tribe to have been originally from eastern China

PLATE No. 7. BALUCHISTAN RUG

Good old example, now rare, though the modern output is large. The minute pattern is largely lost on account of the extremely dark colors employed. The ornate web on the ends is a distinguishing mark

INFLUENCE OF TURKOMAN DESIGN

PLATE No. 8. OLD LESGHI RUG

Shows the Kirman rose pattern. The treatment, including outer border, is the same as that of the flat stitch Soumak, or Cashmere rugs, though this is a heavy-piled fabric

Starting from the theater of early Turanian life in Middle Asia, it is quite possible not only to trace in the rugs of the several great weaving countries the influence of so-called Turkoman design, and by it the movements of the Turkoman race elements, but to discern also the boundaries of that influence and to read, in the patterns that appear in each, a record more or less plain of the character and artistic tendency of all weaving races.

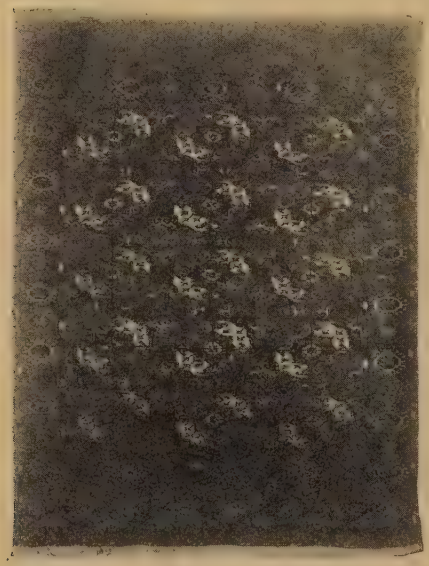


PLATE No. 9. TEKKE OR BOKHARA RUG

One of the best type of Turkomans. This is a small rug, but of exquisitely fine texture and exemplary color. Good examples are now scarce. Most of those found are moderns, treated with chemicals to give the appearance of age

To the east of this center the hard Turkoman octagons are traceable, through Bokhara, Samarkand, Kashgar, Yarkand, losing strength gradually until they are lost in the circular floral medallions of the Chinese.

To the south the same sharp-angled latch hooks have made their way into Baluchistan, where nine-tenths of the rugs are of distinctly Kalmuck or Kirghiz character. The colorings of the Baluchistans also are quite in conformity with Turkoman standards (see half-tone plate No. 7); Baluchistan having been, however, a stopping place for all sorts of people, including colonies of Greeks who came in the train of Alexander the Great, the remaining tenth of the rugs is a hodgepodge of designs from all parts of Asia; but the Turkoman coloring is more or less persistent, the reds being a little more somber and the

quantity of blue increased. In parts of Afghanistan the large octagons are still in evidence among the ruder tribes; but on the western border, where once the Persian held sway, the rugs are Persian in every essential point and character, and indeed Herat, which was for a brief space a Persian capital, has been the center of some of the most perfect weaving. Professor Martin, in his monumental work on oriental carpets, maintains that the so-called Ispahans were one and all made in Herat; a conclusion with which I am not entirely in accord.

Along the spinelike barrier of mountains which separates Turkestan from Persia there are tribes of rough Kurds and rougher Arabs, whom the Persian shahs, in centuries gone by, transplanted from the fastnesses of the southwestern Zagros and Bakhtiyari, to serve as a buffer against the incursions into Persia of the man-stealing Turkoman. All these people brought their rug designs with them; but in the course of time all have been converted to Turkoman color and treatment, and only the discerning student can find in the carpetings precise testimony as to where these alien tribes were swallowed up into Turkoman population.

The rug fashion of the steppes prevails as far west as the Caspian Sea. The rugs of the Yomuds, living on the marshy coasts and in the delta of the Giurgen River, are purely Turkoman in design; but the blood hues of the Middle District have been exchanged in many of the Yomud fabrics for a rich plum color, and the borders display a new note in coloring.

PLATE No. 10. OLD DAGHESTAN RUG

So called for various textile reasons. It represents, however, the mixture of patterns prevailing in the Caucasus. The border is more typical of the Shirvan in pattern, and one small stripe is related to the Tzitzi

THE RUGS OF THE CAUCASUS

On crossing the Caspian into the turbulent and troublous Caucasus the change becomes complete. In this narrow neck there were numbered at one time forty distinct races, each speaking a distinct tongue. It would seem as if here were the original Babel. And each one of these peoples had its own fashions in rugs. Most of them retained the rectilinear patterns of Turkestan, but in different arrangements and values, and combined with a multitude of old religious symbols, the exact meaning of which is now lost. The red of Turkestan is abandoned in the Caucasus. The range of color is far wider, and leans more toward that in vogue in Persia. The Daghestans (No. 10), Kazaks (No. 6), and Derbends are mostly sharp

and rectilinear in design. The Kabestans, Tzitzi or Tchechen, the Lesghian, and the Kuba rugs, as well as those of Karabagh in the Transcaucasus, or southern part, have adopted many features of design from the Persians, who up to the time of Nadir Shah ruled as far as the Volga. This shah carried to an extreme the custom of some of his predecessors of transplanting colonies from one part of his domain to another, in order to improve the population. He moved one tribe, the Kashgai, from the rough Caucasus to the southern province of Farsistan, and a Kirman colony from South Persia back to the Caucasus. The result is seen in the rug designs of these districts. Black and white plate No. 8 represents a very fine Lesghian rug of the Caucasus, in which, converted to stiffness by the northern taste, the old rose pattern of Kerman is shown. The Caucasian rugs are well made and durable, some of them, particularly the Kabestan and Kuba pieces and some of the older Daghestans and Kazaks. The Tzitzi, which were among the finest and most thoroughgoing of all Caucasian products, are now exceedingly scarce. For some reason they never met with popular favor, and the weavers turned to the making of cheap rugs of the more common Shirvan types for market.

PLATE No. 11. MODERN SARUK RUG
Typical of the fabrics which are now being manufactured by thousands in parts of Persia. Well made, handsome, but set in design

PLATE No. 12. OLD RUG OF ASIA MINOR
A puzzling rug, but it contains certain elements relating to the ancient "dragon rugs." The S form in the border is a version of the ancient "Sun line," oldest symbol of deity. It is found in numberless rugs

PERSIAN RUGS

Proceeding south, Persia presents a variety of colorings and designs so great that even enumeration of many of them is impossible within such narrow limits. In the North there is a general tendency toward rectilinear design, and many of the rugs in Azerbaijan provinces

PLATE No. 13. OLD YURUK RUG
An admirable example. The quality of red used, as well as the octagons, latch hooks, and the square shape of the rug, tells plainly that the prototype of this rug came from Turkestan

adjoining the Caucasus are with difficulty distinguished from the Karabaghs. As one goes farther south there is increasing variance in character, seemingly without rhyme or reason. These differences are in the main due to race changes which took place in the remote past, and where many unrelated patterns are combined in one rug they may be a sign of race mixture or of invasion, or merely the fruit of some plagiarism of long ago.

The rugs of Feraghan (No. 17), Sarawan (Saraband; No. 14), Djushaghan (No. 2), and Kirman provinces have more or less tenacity of design and coloring. Hamadan (No. 3) is known chiefly for the prevalence of camel's hair in soft fawn shades. Everywhere is the confusing influence of the Kurd, who is a great weaver and a pattern stealer of vast versatility. As one goes on south the rugs—that is to say, the old native rugs, and not the modern contract stuff, which is largely designed in New York—tend to become softer, more floral, and more ornate in every way. The Persian rugs are woven in the same knot as the Turkoman. It is much finer than the more easily tied Turkish knot, in which the Caucasian and Asia Minor fabrics are made.

The rug output of Persia has been enormous, and is still so. The old rugs are gone; but the contract looms in Tabriz, Meshed, Hamadan, Kirman, are turning out millions of dollars' worth annually for occidental markets, and the Russian takes a duty when they pass through his domains on their way to the sea.

THE RUGS OF ASIA MINOR

In the rugs of Asia Minor we find singular variety in point of design and of coloring. There is the same evidence of racial mixture; but on the whole there is a heaviness and harshness about much of the native Turkish product which distinguishes most of them instantly from the Persian. The boldness, the

PLATE No. 14. SARABAND RUG
The name is a corruption of Sarawan, the Persian province in which these famous rugs are made. Once more than plentiful, the real Mir Saraband have now become rare and costly. The ground colors are red, blue, or white. White ones are the rarest. The main border here is not quite typical

strength, the esthetic poverty, of the people—or perhaps lack of sentiment is a better phrase—are written plainly. Turkey has turned out some of the worst rugs in the world. And yet at certain points—notably in the old Ghiordes prayer rugs (No. 15)—the Turkish weaving rises to a sublime height of refinement. In this very item, however, the eloquence of the rug as a medium for expression is confirmed; for the finest Ghiordes pieces show undeniable relationship with the old Saracenic rugs of Damascus, which, borrowing design and coloring from Persian sources, outdid even the most elaborate Persian fabrics in fineness of texture and literal accuracy of drawing.

PLATE No. 15. OLD GHIORDES PRAYER RUG

A thoroughly representative example of the finest Asia Minor variety. Grounds of white, pale blue, green, or brown are rare in Ghiordes

In later centuries the Kulahs (No. 5) and Ladiks have been the Turkish rugs most nearly approaching the Ghiordes in refinement; but long ago, certainly in the twelfth and thirteenth centuries, there were woven in Armenia, at the eastern end of Asia Minor, what Marco Polo declared to be the "finest and most beautiful carpets in the world." It was long ago believed that the Italian traveler had blundered in his notes; for the rugs now made in that section are rude and inept. Professor Martin finally identified a few beautiful old fabrics, which had tentatively been attributed to Kabestan in the Caucasus, as these very "dragon" carpets, so called because of their eccentric, conventionalized animal forms. The few known "dragon" rugs at once attained large value, and are treasured now as among the rarest specimens in great museums and private collections. It is such discoveries as this that make rugs a fascinating study to the curious minded.

RUG MAKING IN INDIA

In India the rug-making art in its best phases is plainly of Persian or Mogul origin. In the finest Indian examples (undoubtedly the very best are the fragments collected by the late Benjamin Altman) there is all the opulence of the noblest Persian fabrics, and a textile quality without equal; but for the last hundred years, until it was rescued for commercial purposes by American and European firms, the weaving of India had sunk to a very low level. The India carpet of twenty years ago, made in the prisons, was the last word in ugliness and bad workmanship.

This is the smallest possible birds-eye view of a great art and a great industry. As an industry it involves the labor of millions of hands, the exchange of millions of dollars. As an art, though now decadent, it is one of the most beautiful and most interesting monuments of human skill and inspiration.

The sagacious and far-seeing collectors who twenty-five, fifteen, or even ten years ago began to gather the old rugs with care and discernment are now in possession of documents which it would be wholly impossible to replace or duplicate, and which have grown greatly in material value.

To undertake, in the present depleted field, the making of a noteworthy collection, even of fine tribal rugs, would be a large undertaking and involve an outlay of no small amount. As far as a collector picking up fine pieces here and there is concerned, the day of the antique rug is over.

PLATE No. 17. OLD FERAGHAN RUG

Feraghan has produced far more rugs than any other province in Persia, and some of the best ones. This piece is thoroughly typical of the older class. These are now scarce, but millions of rugs and carpets of all sorts are still produced there for market

SUPPLEMENTARY READING

ORIENTAL RUGS

By John Kimberly Mumford.

Charles Scribner's Sons, New York. An authoritative work with sixteen colored plates from selected rugs, and sixteen artotypes and photo-engravings.

THE YERKES COLLECTION OF ORIENTAL CARPETS

Text by John Kimberly Mumford.

The Knapp Co., Inc., New York. A valuable and profusely illustrated book, with plates made from water color drawings of the rugs.

ORIENTAL CARPETS *By Herbert Coxon.*

London, 1884.

RUGS, ORIENTAL AND OCCIDENTAL

By Rosa Belle Holt.

Chicago, 1901. Well illustrated with color plate reproductions of various types of rugs.

A HISTORY OF ORIENTAL CARPETS BEFORE 1800 *By F. R. Martin.*

Bernard Quaritch, London, 1906. This contains a series of excellent reproductions in colors of Oriental carpets.

ORIENTAL CARPETS

Austrian Commercial Museum, Vienna, 1892-1896. This contains a series of monographs by many well known authorities.

ANCIENT ORIENTAL CARPETS

Leipzig, 1906. A supplement to the above.

THE OPEN LETTER

What is the precise meaning of the word "antique" as applied to rugs? That question has been asked many times, and Mr. Mumford has answered it in an interesting way in his book on Oriental rugs. "For the purpose of the collector," Mr. Mumford writes, "'antique' has been defined as a fabric which has not less than fifty years of actual age." He then adds that the number of such rugs that come to America are so small in proportion to the entire importation of fabrics offered for sale by the name of "antique" that rug dealers, for business purposes, count as "antique" all fabrics which in dyes, materials, patterns, and textures, are at all similar to the rugs of half a century back. The great demand that has grown up in the last twenty-five years has in many lines cleared the market of antiques, and has given rise to a reckless outpour of inferior stuff, such as can be thrown together in a minimum of time and sold for the lowest price.

★ ★ ★

As Mr. Mumford puts it, "working overtime, and with unlimited employment in view, the Oriental, happy that there has arisen such a call for his handiwork, does not dream how near is the demise of the goose which has laid him this golden egg. The great firms of Persia, on their part, have seen the handwriting on the wall, and the concern which controls the vast output of the looms at Sultanabad has begun, by a reversion to the old painstaking, to restore the Feraghans, which once ranked among the best fabrics in Persia, but have of late years fallen to the job-lot level."

★ ★ ★

"But although the weaver's art has, under stress of temptation, become in a great measure an industry pure and simple, it should not be judged by any extreme example. Wisdom seems not to have waned so easily in all parts of the Orient, for there are rug-producing neighborhoods where the old standards of design and workmanship have been scrupulously upheld. . . But even the best of modern products are forced to pay tribute to the infatuation of the West for what is, or seems to be, of great age. The astute vendors of the East, and undoubtedly some in this country, take shrewd advantage of every blemish in a rug, and employ unnumbered tricks of chemical and other treatment, to add the appearance of age, and consequent value, to fabrics which left the looms perhaps not more than a year ago. It may be that your "antique" which you brought home yesterday in all the proud joy of ownership, has within its brief twelve-month of existence been made to undergo many processes. It may have been treated with lemon juice and oxalic acid, for example, to change its flaring reds into old shades, or with coffee to give it the yellow of years. Its luster may be born of glycerine. It may have been singed with hot irons. Its hues have perhaps been dulled by smoke. It may have been buried in the ground and then renovated, sandpapered back and front to give the thinness of old age, hammered and combed at the sides and ends, and on spots over its surface. There is no end to these devices, and not much cure for them."

★ ★ ★

Mr. Mumford suggests that it might be the wisest course for all save the richest buyers, to abandon the rather bootless search for a real antique and purchase rugs confessedly new, but which conform to the highest standards in their patterns and workmanship—what may, to identify them, be called *practical antiques*.

"The money paid for artificial age would secure the highest merits in a new fabric; the amount of service and genuine comfort derived would prove greater in the end, and as heirlooms—for they will outlive the buyer by generations—they would be dearer than if they had come into the family with what may accurately be called a 'doubtful past.'"

★ ★ ★

In any event, Mr. Mumford says it is well to recognize first as well as last the indisputable fact that you cannot now secure desirable Oriental rugs for a song, and that it is safe to rest assured generally that he who sells an Oriental rug very cheap is selling a *very cheap* Oriental rug as well.

A PERSIAN CARPET OF THE SIXTEENTH CENTURY

which was found in the Capponi Palace at Florence, Italy, is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

COPYRIGHT BY THE KNAPP CO., INC., NEW YORK

PERSIAN CARPET

SIXTEENTH CENTURY

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Monograph Number One in The Mentor Reading Course

THE greatest number of rugs of the highest class that have come down to us have been found in the churches and palaces of southern Europe. This carpet had a place in the Capponi Palace at Florence.

It has been observed that oriental weavings show forth individual states of mind. This is especially well shown in this carpet. It is a fabric full of life. As if the red and green grounds, strewn with realistic vines and blossoms, and accompanied with animal figures, were not sufficient to convey the idea of gladness, a conclusive touch of color to that end is given in the central medallion, laid in the most golden of yellows, a hue which from time immemorial has been held suggestive of joy. Here is shown a feast of the winged Persian spirits, which are called *djinni*. The scene of the gathering, the garden, may be taken to represent Paradise, in which appear birds of gay plumage flitting among flower-laden branches. The musicians with their instruments, the servant with a Persian *kalioun*, or water pipe, still further make clear the effort of the weaver to portray vividly the material delights of the blest. The costumes follow the lavish fashion of the period. The actual center of the medallion is occupied by four ducks, presumably emblems of matrimonial happiness.

The most perfect craftsmanship has been put into this carpet. Every part of the design, whether the animal groups, flowers, or the smallest of vines or shoots, has its counterpart in corresponding position on the opposite side or end of the rug.

The middle line or axis of the rug has been carefully fixed between the two deer set face to face at the bottom of the field, and the corresponding two at the top. From this line slender curved stalks and vines swing forth gracefully to right and left. Two dragons, balancing two others on the upper side of the central medallion, give a beginning for the series of animal figures distributed throughout the middle part of the field. These animals are extraordinarily realistic.

The border design is the standard accompaniment for centers of this character. The large palmette (a decoration representing the palm leaf) is its chief factor. Here also a multitude of smaller flowers add to the floral profusion which is the keynote of the carpet, and the same birds which disport themselves in the background of the central medallion find place in the border.

One of the severest tests of the weaver's art is to make a rectangular turn with a complex running border design without breaking its continuity. The corners of this rug have been wrought in an exceptionally correct manner.

The length of the rug is eight feet five inches, and its width five feet ten and a half inches. Its warp—that is, the threads running the long way—is of silk; its weft—that is, the threads running the short way—is of wool and cotton; the pile—that is, the hairlike surface on the fabric—is of goats' hair. The texture of the rug is 306 hand-tied Persian knots to the square inch. The companion piece to this carpet, and the only one known sufficiently like it to be considered as from the same hand, is now in the Metropolitan Museum, New York City.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

A PERSIAN CARPET OF THE SIXTEENTH CENTURY

which gives evidence of the most skilful workmanship, is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

COPYRIGHT BY THE KNAPP CO., INC., NEW YORK

PERSIAN CARPET C

T SIXTEENTH CENTURY

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Monograph Number Two in The Mentor Reading Course

THIS carpet is an exceptionally fine one, as to both border and center. It shows most skilful workmanship. It is hard for the unpractised eye to find any unity in the infinite details of the design. Nevertheless it is woven with fascinating continuity, and with a color discrimination rarely surpassed.

In this rug there is a combination of ideas, and the pictures differ greatly in character. The first thing to be noted is the essential disagreement in motive between the central field and the border section. The shapes produced by the projection of the ribbon defining lines are extremely eccentric; but their coördination is nevertheless perfect. The corners are skilfully arrived at, and the sides and ends are admirably balanced in form, although not in color. In the main border as well as in the guard stripes is seen reddish brown, which is somewhat a mark of western origin.

While the dark crimson for the center and moss green for the border have been retained, in accordance with the highest traditions, the ornamentation for the center is different. In evidence of the weaver's high intent, the lotus forms and the cloud band which were affected by the best school of the period of Abbas, the Persian king, are used, and the end pattern, in a lighter shade of the ground color, is presented as it is here in many other carpets of renown. Nevertheless there are combined with this astonishing central design some plainly recognizable devices which appear even in the Shirvan rugs of the Caucasus and the heavy tribal fabrics of Kurdistan. The main elements of the design, however, have hardly the coloring of the Abbasid court carpets.

Another mark of later origin is the varied balance which marks the central design. The almost mathematical exactness with which the patterns are usually distributed from a central point in sixteenth century rugs of the highest class is here lacking. The design seems to have been built from the axis of the rug, which is quite clearly defined, and with this in view it is possible to trace a balance. Regardless of this technical phase, the very profusion of its design, coupled with such admirable colors, has produced a rug which has few superiors in point of richness. An uncommon feature of the carpet is the use of cotton for the white areas, which does not turn yellow as wool does, but retains its pure whiteness to the end.

The length of the carpet is eleven feet five inches, and its width six feet. Its warp is of silk; its weft of cotton. Its pile is of wool. The texture of the rug is 224 hand-tied Persian knots to the square inch.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

A POLISH CARPET OF THE SIXTEENTH CENTURY

which in color and design is regarded as one of the best of Polish rugs, is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

COPYRIGHT BY THE KNAPP CO., INC., NEW YORK

POLISH CARPET OF

SIXTEENTH CENTURY

A POLISH CARPET OF THE SIXTEENTH CENTURY

Monograph Number Three in The Mentor Reading Course

LL carpets of the Polish class show clear unity of design; but the design of this rug demands special attention. In it the standard oriental elements have been used with an adaptation purely European. Great skill in shading has been shown, and a supreme mastery of color harmonies. The extraordinary wide border of skilfully modulated green is remarkable for its liveliness. This carpet is regarded as one of the best of Polish rugs in design and color mass; although in point of texture it falls somewhat below the average of fabrics of its class.

The pure guard stripe, or narrow band of the border, is occupied by a floral pattern more or less realistic in character; while in the inner band is found the reciprocal Y shape so common in the rugs of central Persia. The color arrangement in this stripe is peculiarly characteristic of the Polish designer. In the main border the same general color arrangement maintains. Yellow is employed for the heavier stalks of the border; while light red or pink is used for the definition; and for the lighter stalks carrying flowers, pink or terracotta with white for a defining line.

Rich pictorial quality has been secured in the center by carrying out the medallion in silver white and laying all the heavy creepers upon it in a deep shade of terracotta, almost brown, with pale greens to relieve it; while the inner medallion is in the yellow metal thread, and on this blue and green are used, with much less of the terracotta color. The actual center is lightly laid in pale blue and yellow, with small flowers on both sides in appropriately dark coloring. The harmony of the entire composition is most artistic.

The length of this carpet is six feet eleven inches, and its width is four feet ten inches. Its warp is of cotton; its weft of the same material. The pile of the rug is of silk. Its texture is 156 hand-tied knots to the square inch.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914 BY THE MENTOR ASSOCIATION, INC.

AN OLD PERSIAN CARPET WITH SILVER ORNAMENTATION

is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

COPYRIGHT BY THE KNAPP CO., INC., NEW YORK

OLD PERSIAN CARPET

ILVER ORNAMENTATION

OLD PERSIAN CARPET WITH SILVER ORNAMENTATION

Monograph Number Four in The Mentor Reading Course

IN Polish rugs silver is used in the mass to produce luminous grounds of considerable space. In this rug it is distributed throughout the entire fabric, almost taking place of the wool-white and other light colors. Nearly all the white in the carpet, whether of vine, flower, or other figures, is accomplished with the metal.

It is interesting to compare this carpet with the Polish rug. The coloring here is perfect, even to the crimson field and green border ground. Polish weavers developed a color scheme of their own; also the method of the Polish weavers in applying the metal threads differs entirely from that used by the Persian workmen.

Within the central medallion is the usual small round shield, deep in color, and with a floral background upon which figures are displayed,—eight birds wrought in metal. Inside this, in a still smaller circle, there was probably another device. But what this was there is no means of knowing, as the carpet has been restored, and the restoration has permanently destroyed whatever figures were there. Only the silver of the ground remains. In the outer band of the main medallion are palmettes, with four larger ones at the main points, and vines carrying smaller flowers.

In the main ground of the carpet there is a pattern of small flowers, very skilfully worked out and accurately arranged. Upon this background the feature of the main design is laid. There are two principal elements in this. One is the palmette, and the other feature is made up of connecting stalks wrought in silver.

The borders of this carpet are purely oriental. The outer guard stripe carries flowers in a characteristically Persian arrangement, with smaller ones connecting. The inner stripe is divided into spaces, alternately blue and green, within each of which, upon a floral background, appears a part of an inscription which is continued throughout the entire circumference. The spaces containing the inscription are separated by squares of silver, in each of which, clearly drawn in outline, is displayed the eight-rayed star.

The main border stripe is very unusual. In Persian rugs of quality similar to this one inscriptions are usually placed in large characters in great cartouches—that is, oblong figures with rounded ends containing the name of a king, queen, or deity—about the main border. Here these spaces are grounded in silver, and their decoration consists in the main of three flowers of the lotus type. The effect of the white metal upon a dark green background is extremely rich.

The length of this carpet is seven feet one inch, and its width is four feet nine inches. Its warp is of silk; its weft of the same material. The pile of the rug is of wool. Its texture is 576 hand-tied Persian knots to the square inch.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

A PERSIAN CARPET OF THE SIXTEENTH CENTURY

which has had to be carefully restored in part, is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

COPYRIGHT BY THE KNAPP CO., INC., NEW YORK

PERSIAN CARPET

SIXTEENTH CENTURY

PERSIAN CARPET OF THE SIXTEENTH CENTURY

Monograph Number Five in The Mentor Reading Course

THERE are many carpets of the character of this one that have found their way into European and American collections. One of these, which came directly from the Turkish seraglio, the old palace of the sultans at Constantinople, had originally been sent as a gift to a sultan at Turkey by a Persian shah. This gives ample reason for the belief that all these rugs were made upon royal looms.

Although differing somewhat in detail of design and color, these carpets all bear clear resemblance to one another in general arrangement. In this piece the design is brought out a little more forcibly than in the other carpets by the dark ground of the central medallion and cartouches, and by the use of silver for some of the stronger elements.

The actual center of this rug is a small rosette in silver, with a very small rosette in green and red. The central circle has a ground of the same medium blue that is found in the outer border. The ground of the larger medallion is the dark old Persian blue, which is so very rare in modern weaving.

Time has dealt harshly with this rug; but careful restoration has in the main preserved its pictorial character. The ends of the carpet seem to have suffered especially, and it was necessary to weave in anew the entire border section at both ends. This was done very carefully and intelligently; but nevertheless the result is rather disheartening. The wool of the new part seems to be, upon examination, dull in color and harsh to the touch as compared with the old. The dull-white vine tracery on the ground is spiritless and rather heavy. The red itself is dingy by contrast with the original color. The rich yellowish vernal green of the smaller cartouches of the borders is exchanged for an unpleasant brown in the new part. The inscriptions in the new part are jumbled, and one of them, in fact, appears to be placed backward. Finally, the new metal used is already tarnished, while that in the earlier part of the rug is still bright and luminous after the wear and exposure of nearly four hundred years.

The length of this rug is eight feet eight inches over all. Six feet four inches of the original Persian weaving remains. Its width is five feet ten inches. Its warp is of silk; its weft of the same material; and its pile is of wool. The texture of the rug is 676 hand-tied Persian knots to the square inch.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

AN OLD RUG OF KURDISTAN

which was probably woven in the fifteenth century, is the subject of one of the color pictures illustrating "Rugs and Rug Making."

Illustration for The Mentor, Volume 2, No. 19, Serial No. 71

OLD R

KURDISTAN

AS a document this rug is one of large value; though to the narrow-gage collector of typical examples it would not appeal. The thorough student of design will find in it many elements of the greatest interest.

The rug is about eight feet long by six feet wide. When Mr. Mumford secured it the entire mid-section from end to end for a space of about eighteen inches was missing, and the two sides had been drawn together, thus making it a very narrow rug. A fragment from the old center, several of which had been used to patch the side sections, gave a key to the lost part of the design. This was completed after some two months of work by Miss Martha Hill Cutler, who was engaged for several years upon the now famous wash drawings of the Yerkes Collection.

The restoration of the rug occupied nearly a year, and altogether it is considered to be the finest work of its kind that has ever been done in this country. So thoroughly is the new part of the design in harmony with the old, and so skilful has been the execution, that few persons who have seen the rug since its completion could tell the old from the new.

For a multitude of reasons the rug is assigned to the fifteenth century, and certain indisputable textile marks show it to have been made in some part of Kurdistan. The blue ground, for high school rugs of this general class, is found to be rather older than the rose red, which became almost universal in them during the Abbasid period of the sixteenth century. There is also lacking that obvious tendency to a spiral swing of vines and creepers, which has been believed to be a mark of the Renaissance influence upon sixteenth century Persian art. The elements composing this design have the more rigid and heavier character which distinguishes the earlier products; and in the center is found the cotyledon feature which had been adopted by Persian designers from the Chinese as a result of the Mongol invasions.

It is, however, in the contrast of field and border that the most noteworthy features of the rug are found. While the center is in every respect Persian, the border, with its alternative of the Turanian octagon and the symbolical insect forms, is eloquent of Asia Minor authorship. Between the two sections there is absolutely no relationship whatsoever; but the puzzle of such a combination of wholly foreign elements is solved by the Kurd characteristics in the weaving. The Kurdish country comprises the long, mountainous stretch lying between Turkey and Persia, and it is in the rugs of these people, whose skill in the adaptation and combining of patterns is mentioned in The Mentor, that we always find the union of these unrelated quantities.

It is also to be observed that in the border there appears the old kermes coloring, a sort of mulberry shade verging upon purple, and often running into clear heliotrope, which was known in olden times as the "Armenian color," and was one of the distinguishing features of the so-called "Dragon" rugs referred to in The Mentor.

The "knottage" of this rug is fine,—far finer than most of the latterday Kurds, with the possible exception of the Ardelan Sehnas,—and though it must once have had a thick pile it has been worn to the thinness of a fine Persian.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

Dog Team and "Nome" Sled

ALASKA

By BELMORE BROWNE
Explorer and Artist

THE MENTOR · DEPARTMENT OF TRAVEL
DECEMBER 1, 1914

MENTOR GRAVURES—YAKUTAT BAY · THE PARKER-BROWNE PARTY CLIMBING THE CENTRAL NORTHEAST RIDGE OF MOUNT McKINLEY · A UNITED STATES MAIL TEAM CROSSING CROW CREEK PASS · A TEAM OF EIGHTEEN DOGS AT A ROADHOUSE · A PLACER GOLD MINE ON MOOSE CREEK · MOUNT McKINLEY

IT has been the writer's good fortune to travel some of the long trails that crisscross our great northern possession. My first glimpse of Alaska was secured on one of the regulation tourist trips through Southeastern Alaska to Sitka and return. On my next visit I joined an expedition sent out by the American Museum of Natural History, and our explorations in search of big game animals led us across the Alaska Coast Range and northward toward the Yukon head waters. In the following year we completed our collection among the mountains of the Alaska Peninsula, the southern coast of Bering Sea, and the rugged ranges of the Kenai Peninsula. Then followed a second expedition into the coast range.

About this time Mt. McKinley was found to be the highest mountain in North America, and in company with Professor H. C. Parker of Columbia University I made three attacks on the great peak. The three expeditions occurred between 1906 and 1912, and in the off years I busied myself in prospecting for minerals, and in painting the mountains and wild life of Alaska. In my wanderings I lived the life of the Alaskan, red

and white, and the statements that follow are based, therefore, on what I saw with my own eyes during my life in the open.

The Russians made their first settlement in Alaska in 1761. Explorations in search of valuable furs led them to the sea-otter grounds of the Aleutian Islands, and thence eastward and southward along the Alaska coast. The Russian occupation lasted about one hundred years; but with the exception of a few Greek churches and indications of Russian blood among some of the Indian tribes no trace of the early pioneers is left.

SALMON

This photograph was made in August, and shows a solid mass of salmon ascending "Fish Creek," near Ketchikan

THE VALUE OF ALASKA

In 1867 the United States bought Alaska from Russia for $7,200,000, and Americans were agreed that the government was throwing the money away. Since then $525,000,000 worth of produce has come from our northern possession, and personal fortunes exceeding the price of purchase have been accumulated. In area Alaska is more than four times the size of New England, and almost one-third the area of the United States east of the Mississippi.

TOTEM POLES

The totems designate the families of the Indians living in the houses. The poles are painted with brilliant colors

One reason why Alaska is not better understood is that it went down on the map under one name; for in reality the "big land up yonder" possesses about as many different kinds of climate and geographic features as Newfoundland, Labrador, New Brunswick, Iceland, the North Pole, and—yes, Pennsylvania. The reasons for these differences

in climate are first the Japan Current, and secondly the great mountain barriers that follow the coast from the southernmost boundary to the island of Attu. This huge stretch of coast is as long as the distance that separates New York and San Francisco, and lying in a great semicircle athwart the course of the Japan Current it absorbs the warmth of the current-born winds of the South Pacific.

THE COAST OF ALASKA

Even then, if the coast were low and flat, the winds would pass inland, and their influence would be distributed over a much larger area; but

CAPE ST. ELIAS

One of the most imposing headlands in Alaska. Formerly a famous sea-otter hunting ground. Yakutat Bay lies inside the capes, to the left of the picture

BROWN'S ROADHOUSE ON THE DELTA OF THE MATANUSKA RIVER

These houses are built at regular intervals on all the important Alaska trails. Food and shelter are supplied at a reasonable charge

the towering mountains form a wall along the entire coast, and hold the humid clouds back until they have cast down their last drop of moisture. The result is that at some parts of this coast the winters are warmer than those of New York. This in a general way holds true of Southeastern Alaska. At the northern part of the circle, formed by Cook Inlet, the Kenai Peninsula, Prince William Sound, and the Fairweather Range, heavy falls of snow take the place of rain. The unusual snowfall, which reaches as much as sixty feet in a season, accounts for the large number of

glaciers along the coast; but close to the beaches the effect of the snow is neutralized by the salt water. Thus we have already divided this long strip of coast into two parts, —the southern or rainy part, and the northern or snowy part.

A STREET IN SEWARD, ON THE KENAI PENINSULA

Seward is the terminus of the railroad so often spoken of in connection with government ownership

INTERIOR ALASKA

Back from the coast lies the mountainous strip, and inside of this protecting wall we come to what Alaskans call the "Interior." The Interior is by far the largest part of Alaska, and is formed, roughly, by the valleys of the Yukon, the Tanana, the Kuskokwim, the great wilderness of mountains and tundra that lies between the Yukon and the Arctic Ocean. Here again we find a difference in the climate; for the same mountains that make the coast wet in turn keep the Interior dry, by shutting out the moist winds of the Pacific. The result is that the Interior is dry and cold, and the snowfall is in consequence very light.

A HALFBREED DOG

These dogs are not so strong as the "huskies," but they are more intelligent

A DOG HOME IN SEWARD

The dog is an important economic factor in the North, and suitable quarters are furnished for the housing of the teams

Beginning our travels in Southeastern Alaska necessitates going by water; for a strip of British Columbia 450 miles in length separates Alaska from the

state of Washington. As you leave Puget Sound behind the scenery grows more beautiful, until at the southern boundary line the steamer enters a wilderness of rugged islands that stretch away like a solid wall along the fiord-gashed coast.

Shortly after crossing the line you come to Ketchikan, the southernmost town of importance in Alaska. The entire population turns out at sound of the whistle, for the arrival of a steamer is an important event,

A HALFBREED DOG

THE DOGS IN SUMMER

Much of the Alaska wilderness is so rugged that horses are useless. But, by packing his dogs in the summer, the prospector can explore the roughest regions

Photo by Merl La Voy

A "HUSKY"

An alert, intelligent expression characterizes these splendid dogs

and in a few minutes you find yourself in the thick of an Alaska crowd. The resultant feeling is one of satisfaction; for the composite picture resolves itself into a blend of broad shoulders, clear brown skins, good-natured smiles, and unlimited self-confidence.

FIRST IMPRESSIONS

As you steam onward you begin to realize the extent of the natural obstacles that the Alaskan is called upon to overcome. To the westward stretch islands, nothing but islands; to the eastward rises the Coast Range, with deep-green fiords running far away through their snow-streaked walls,—a maze of waterways that makes your head swim, and increases your respect for the men who unraveled it. Now and then the Pacific breaks through the protecting islands, and the steamer rolls slowly

Photo by H. C. Parker

SUSITNA STATION IN WINTER

The houses in the center form a trading post of the Alaska Commercial Company

to the pulse of the sea; while schools of whales *blow* against the distant headlands. A few years ago the whales cruised these waters in safety; but now small, power-driven whalers, armed with bomb guns, are ceaselessly searching among the islands, and every year finds the fleet working farther north.

AN INDIAN SNOWSHOE MAKER

The snowshoes made by the Indians are light and strong. They are constructed of birch wood, and filled with moose or caribou sinew

During the days that follow you are always hemmed in by fiords, mountains, and islands. Among the natural harbors are copper mines and salmon canneries. When the steamer stops by the rough wharves you will see Alaska Indians loading the cases of fish, pulling the nets, or paddling their high-prowed canoes. They are a strong, smooth-skinned, black-haired lot, and look for all the world like the Japanese that work beside them.

A short walk ashore will take you to a salmon river, where the fish are jammed in solid silver masses in the pools. Beyond lies a mosquito-haunted jungle of devils-club, down timber, berry bushes, and twisted alders. Here a day's travel is computed in yards instead of miles, and if you are hardy enough to force your way through it you will return to the steamer with increased respect for the pioneer, and many rents in your clothing and anatomy.

For 350 miles the steamer glides northward through the Alaska Archipelago. As it advances the mountains carry a heavier mantle of snow, and an occasional glacier sweeps downward out of blue mountain fastnesses and joins the sea; but you are still lost in a maze of rugged islands when you enter Gastineau Channel and see Juneau lying at the feet of towering mountains.

Juneau is the capital of Alaska, and in addition is the most picturesquely situated settlement on the Alaska coast. Huge mountains tower above the huddled houses, and a white government building lends dignity to the town. Across the channel clouds of steam rising above a great scar in the mountainside mark the site of Treadwell, the largest gold stampmill in the world, and on a quiet day you can hear the subdued roar of the hammers, ceaselessly crushing the precious quartz.

A SUSITNA INDIAN FAMILY
In camp on the trail

KROTO
A Susitna Indian village

North of Juneau, on another waterway, lies Skagway, the salt-water terminus of the White Pass & Yukon Railroad. Skagway was the Mecca of gold seekers in the days of the Klondike rush; for it was over these mountains that the line of human ants crawled on their way to the Yukon. The successful ones sometimes spent months in reaching their goal. Now the railroad takes you across in a few hours. Farther still to the westward lies Sitka, the iittle settlement wherein were enacted many of the lurid pages of Alaska's

early history. Under Russian rule it was the most important settlement in Alaska. Here the Russian adventurers fought the Indians and engaged in their wild debauches, and to these beaches came the canoe fleets of Baranof with their cargoes of priceless furs. In the old days a Russian "castle" stood on a little hill that overlooks the town. It was complete in every detail, down to a haunted chamber; but it was destroyed by fire, and an old Greek church is the only relic of the Russian régime.

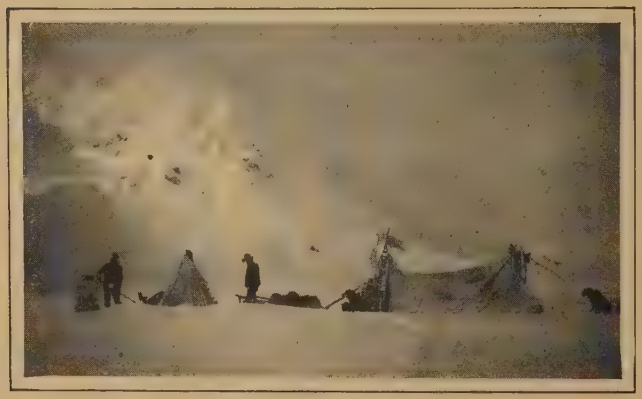
Photo by Merl La Voy Courtesy of Outing Magazine

SUNSET IN THE ALASKA RANGE

The Parker-Browne party spent seventeen days crossing these ice-bound mountains without once seeing vegetation of any kind

"THE REAL ALASKA"

At Sitka Southeastern Alaska comes to an end, and it is at this point that the tourist steamers turn back. In reality, however, we have reached only the gateway; for to see the real Alaska, the land of immense distances, of stupendous glaciers and towering mountains, you must travel northward for many days beyond the floe-dotted waters of Icy Strait.



AFTER THE BLIZZARD

The Parker-Browne party "shoveling out" their camp on a hitherto unexplored pass in the Alaska Range

Once you have left the islands behind there is no turning aside until, having skirted 300 miles of ice-bound coast, you enter the calm waters of Prince William Sound. Every foot of this bleak beach is backed by the huge, ice-capped peaks of the Fairweather and St. Elias Ranges. Nowhere in the world is there more impressive scenery.

On the second day you come to a great headland of naked rock which rises above a smother of foam, and beyond the uneasy surging of the sea tells of hidden reefs that girdle it. This is Cape St. Elias. A more grim and impressive headland could not be imagined. Behind its bulwarks of cliffs and reefs lies Yakutat Bay, the only harbor for large boats on this coast. It is a quiet little harbor, far removed from the outside world. The steamer comes to rest before a salmon cannery, where a short railroad brings the silver fish from a nearby river. Yakutat Indians paddle over the water in their queerly fashioned canoes, and on clear days Mount St. Elias hangs like a cloud in the northern sky.

A PROSPECTOR'S HOME

MOUNT ST. ELIAS

The great peak stands on the 141st meridian, and it forms the monument that marks the point where the Alaska boundary turns from the coast and stretches away 600 miles to the Arctic. Around it lies the sea of ice called the Malaspina Glacier. Topographers tell us that this glacier, including the snowfields that feed it, covers 5,000 square miles. Be that as it may, when you first see the frozen waste fronting the sea for seventy miles, and let your eyes run upward to where

Photo by Merl La Voy Courtesy of Outing Magazine

A WHITE SHEEP

This sheep was killed in the foothills of Mount McKinley by Belmore Browne

GOLD FROM MOOSE CREEK

A "pan" of dust and nuggets compared to a silver dollar

the dome of St. Elias rises 18,000 feet into the sky, you feel as if the glacial period had returned, and that there was nothing in the world but snow and ice. The glaciers farther west, in Prince William Sound, and on the Kenai Peninsula, are even more beautiful; for they lie in a setting of deep fiords where the sea has worn its way far into the Chugach Mountains.

DAWSON
The metropolis of the Yukon, and the center of the Klondike mining district

Among these wild surroundings the Alaska prospector is hard at work, and many mines, ranging from small veins to the large copper deposits on Latouche Island, speak of the richness of the region.

Fox raising is being practised with success on some of the more isolated islands, and as you go farther westward to the mountains and valleys of the Kenai Peninsula you come to a splendid hunting ground, where the white sheep and the world's largest moose abound.

Between the Kenai Peninsula and Attu, the westernmost of the Aleutian Islands, lies more than 15,000 miles of coast before you enter the great sweep of Bering Sea and the Arctic. In the entire stretch of more than 7,000 miles Nome is the only town well known in the outside world.

ALASKA DOGS

Besides being one of the world's greatest mining camps, Nome each winter is the scene of the Alaska dog team races. The race is called the

A LOG CHURCH ON THE BANK OF THE YUKON RIVER

A UNITED STATES GOVERNMENT PUBLIC SCHOOL ON THE YUKON RIVER

All-Alaska Sweepstake, and is participated in by the pick of northern dog teams, over a 400-mile course. From the viewpoint of endurance, physical condition, and courage it is the world's greatest sporting event.

Contrary to general opinion, wintertime is the season of travel; and when the snow is packed hard the jingle of dog bells is heard throughout the land. Almost every pound of freight that is moved in Alaska in the winter is pulled by dogs, and from the time that the ice closes navigation they become the most important factor in transportation. Inheriting the courage and endurance of their wolf ancestors, they perform the hardest labor on the smallest food supply. Money, thought, and labor are spent lavishly in perfecting the teams, and from the decorated harness, with its red pompons and silver bells, down to the skilfully constructed "Nome" sleds, every detail speaks of strength and service.

Although I have traveled for many years in Alaska, it was my last journey through the Interior that opened my eyes to the possibilities of our great northern possession. What I saw was a huge land of rolling uplands trampled by wild game, of great rivers teeming with edible fish, of rich valleys where adventurous farmers were already breaking the soil, of mines of copper and coal and gold; in fact, a land of golden opportunities, or, in the language of our last frontier, "a white man's country."

FIVE FINGER RAPIDS ON THE YUKON RIVER

SUPPLEMENTARY READING

HANDBOOK OF ALASKA
By A. W. Greely.
Charles Scribner's Sons, New York. The Resources, Productions and Attractions of Alaska.

ALASKA AND ITS RESOURCES
Boston, 1870, *By W. H. Dale.*

ALASKA, 1730-1885 *H. H. Bancroft.*
San Francisco, 1886.

THE CONQUEST OF MOUNT McKINLEY
By Belmore Browne

THE ASCENT OF DENALI
By Archdeacon Stuck.

THE SHAMELESS DIARY OF AN EXPLORER
By Robert Dunn.

TEN THOUSAND MILES WITH A DOG SLED
By Archdeacon Stuck.

THE MENTOR READING CIRCLE

The following interesting letter from Mr. Belmore Browne speaks for itself. It expresses eloquently the spirit of the pioneer and woodsman whom the Red Gods have called to the wild. No lover of nature, who has breathed the life of the "great outdoors," can read Mr. Browne's message without a quickening of the pulse and a stir of the heart.

BELMORE BROWNE

The artist-explorer returning from a hunt at the base of Mount McKinley

The Editor of The Mentor:

Your question of "What does Alaska mean to me, and in what way does it stir me most," starts a vivid flood of memories.

First I see the great coast line with its unnumbered islands; its silent fiords girdled with glaciers; its wall of unending mountains gleaming white under perpetual snow fields, and I say to myself it is the coast that draws me — the life in a small boat; the run of the salmon hordes; prospecting for gold along the glacier walls, and the camps on silent beaches.

Then I think of the great inland ranges and I say no,—it is not the sea that calls me; it is the snow smothered mountain chains; the sight of the great brown bear, the white sheep, and caribou herds; the long hunt on an empty stomach; the triumphant return to the lonely camp at timber land; the gleam of unnamed peaks, and the thunder of avalanches.

★ ★ ★

Again these memories fade as I recall the lowlands in winter; the silence of the snow buried forests; the long days spent in breaking a snow-shoe trail; the sound of dog bells; the lurch of a speeding sled; the riddle of tracks that crisscross the opens, and the warm camp at nightfall in a frozen river bed.

These thoughts are lost in the sound of running water; the thunder of "glacier gutted rivers"; the silent sweep of a canoe through wilderness still waters; the splash of a feeding moose, or a leaping grayling, and the savage toil of the long day's pull on a tracking line.

Then my thoughts return to the men I have known; the bronzed prospectors following their golden dreams into distant mountains; the hunters of big game; the light footed Indians retreating before the onrush of civilization; the surveyors of the great wilderness; the lean men who carry the United States mail, and all the big hearted, strong backed men of "the great outdoors."

Here, I believe, in the great outdoors, lies the lure of Alaska, and in the men of the North, — brave, efficient, strong, and hospitable, — we see the reflection of our last frontier.

★ ★ ★

While I look with pride on the growth of the land, it stirs me too with a feeling of sadness, for since the day when the foot of the first discoverer felt American soil, the wilderness has always been there to challenge American courage and to stimulate our nation's imagination; but when Alaska is civilized we will have turned the last page in the winning of our great country, and the first chapter in the book of our national destiny will be finished.

★ ★ ★

For this reason I could wish that America might always have an untamed Alaska, so that down through the coming ages we might have a frontier on which to strengthen the sinews and cleanse the blood of our young men.

BELMORE BROWNE.

PHOTOGRAPH BY MERL LAVOY

A PLACER GOLD MINE ON MOOSE CREEK, ALASKA

ALASKA *A Placer Gold Mine*

ONE

SINCE Alaska has belonged to the United States she has produced in gold $228,512,471. Roughly there are two methods of procuring gold from the earth,—extracting it from rock (quartz) with the aid of machinery, and extracting it from sand or gravel with the aid of water. The first method is usually expensive and requires capital; the second method is often inexpensive, and can be accomplished by a few men. For this reason placer mining, or washing with water, is known as the "poor man's method."

Alaska owes its large output of gold to the fact that much of it has been placer gold, which could be worked by the poor man. This photogravure shows such a mine. Gold was found on the bank of Moose Creek. By digging a ditch from a higher point on the river the two prospectors who were working it were able to bring water to the head of their claim. This water was run through sluice boxes, on the bottom of which cleats of wood had been nailed. After shoveling aside the top layer of useless soil they exposed the gold-impregnated layer known as the "pay streak." They then shoveled the rich earth into the sluice boxes, through which the water was rushing. The gold, being heavy, sank to the bottom, where it caught or accumulated on the cleats; while the useless earth and gravel was carried away by the rushing water.

It is in this primitive way that much of the Alaska gold has been produced. Where such primitive methods are used, however, considerable waste occurs and for this reason a mine that can be worked successfully by "the pick and shovel" must carry a large quantity of gold. There are gold deposits in many parts of Alaska that could be worked at a profit by machinery, but are still of insufficient richness to tempt the poor man. The installation of machinery, however, necessitates transportation, and it is for transportation that Alaska is breathlessly waiting. Alaska has been developed about as far as can be done while she is in the wilderness stage; but with the building of railroads and the installation of machinery even greater wealth will be produced. It is the knowledge of these conditions that has led Alaskans to say that "from the point of mineral wealth Alaska has not been scratched"

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC

A TEAM OF EIGHTEEN DOGS AT A ROAD HOUSE IN ALASKA

TWO

THE picture shows a common scene on any of the winter trails that cross Alaska. Roadhouses are built at regular distances for the accommodation of travelers. Food and rest for man and dog may be had for reasonable prices. The trails are often hundreds of miles in length, and run through wild and rugged regions. Were it not for the shelters along the way, travelers would be forced to carry a camp outfit, and food for themselves and their dogs. The roadhouse, therefore, is an important institution, as it makes rapid travel possible.

Close to the larger towns the roadhouses are quite pretentious; but as you push farther and farther into the interior they become more and more primitive, until among the rugged mountain passes they are formed of rough logs, and the traveler is fed with wild game, and sleeps on spruce bough mattresses. Everyone uses the roadhouses, from the prospector with his Yukon sled drawn by two or three dogs, to the great freighting teams that carry out the gold shipments or other valuable articles of commerce.

One of these big teams trotting along a northern trail makes a picture long to be remembered. Every detail of their equipment speaks of infinite care and patience. The collars come from Nome, as does the beautiful lashed basket sled. Each harness is perfect in its fit, and ornamented with red pompons and silver bells. The training of the dogs is perfection, and they obey the commands of the driver as a machine answers the will of an engineer. Allowing 100 pounds to the dog (not an excessive weight on a good trail), this team will haul 1,800 pounds. As a rule the teams have a single leader; but intelligent dogs can be used side by side as leaders. Many people believe that the dog is a makeshift, and of use only in pulling light loads; but the northern dog is the power that makes the northern winter go round, and almost every pound of freight that moves in winter-time is hauled by dog teams.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

COURTESY OF OUTING MAGAZINE

FROM A PAINTING BY BELMORE BROWN

A UNITED STATES MAIL TEAM CROSSING CROW CREEK PASS, ALASKA

THIS is a typical mail team crossing Crow Creek Pass in the Chugach Mountains. This pass forms the most difficult natural obstacle on the trail that leads from the port of Seward into the Susitna Valley and the "inside," as Alaskans call the interior. The trail is a summer as well as a winter trail, and its construction illustrates the need of men in the government employ who are familiar with Alaska conditions.

It was constructed, we are told, at an expense of $50,000; and yet the trail is of little use in the summer, as there is easy water transportation between the points opened by it. As soon as winter snows cover the ground the trail, or the pass in which the trail lies, is used extensively by dog teams; but the deep snow renders the work done on the trail of little or no use. Moreover, as soon as the railroad that follows the coast line round this spur of the Chugach Mountains is completed the trail across the pass will not be used by dog teams.

This complication gives us an idea of the immense labor that will have to be done in "opening up" Alaska; and until the great land is civilized and crossed with good roads the work of transportation in the winter will be done by northern dog teams and the hardy men who drive them.

The privilege of carrying the mail is let on the contract plan. First-class mail must be delivered; but if the quantity is large the drivers of mail teams may leave the second-class matter behind.

As soon as winter snows come men on snowshoes begin the work of breaking the trails. It is necessity, not system, that urges them to the work. But eventually the trails that lead through well traveled parts of the country become hard and smooth. Storms, however, may come at any moment and cover the trails deep in fresh snow, and on the passes tripods of wood are used to mark the location of the road.

The mailman covers his beat at regular intervals, and wherever he goes is a welcome guest. If storms come, the mail must move just the same; if rivers burst their icy bonds, they must still be crossed. The life is one of constant toil and adventure; but the work is so well done that in every distant camp the jingle of dog bells brings the frontiers-men to the doors of their cabins in the hope of letters from home.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

THE PARKER-BROWNE PARTY CLIMBING THE CENTRAL NORTHEAST RIDGE OF MOUNT McKINLEY

THE picture shows the party at an altitude of 13,400 feet when descending the ridge after having carried a relay of provisions to a high altitude on the mountain. After two attempts had resulted in failure the expedition found this great "knife blade of snow" which, sweeping upward 4,000 feet to the edge of the basin between the two peaks of Mt. McKinley, offered a precarious and difficult roadway to the goal. The climbing was of the most exhaustive kind, as the route lay over glacier ice overlaid by several feet of soft snow. The danger of starting an avalanche necessitated the removal of the snow and the chopping of steps in the ice layer. On many occasions, after completing 1,000 feet of step chopping, a storm would sweep over the mountain, and the trail would be destroyed.

The expedition consisted of Belmore Browne, Professor H. C. Parker, and Merl LaVoy. As trail breakers Browne and LaVoy had to subject their eyes to the full force of the sun on the snow fields, and during their entire climb, which lasted for more than a month, they suffered constantly from snow blindness. The food consisted of pemmican, tea, sugar, and hardtack. Pemmican had never been used at so high an altitude; but the party had found it to be ideal food in former expeditions, where they attained an altitude of more than 10,000 feet.

On reaching 12,000 feet on their last expedition the pemmican began to disagree with them, and beyond 15,000 feet they were unable to use it. As they had counted on this food for their main nourishment they had nothing to fall back upon but tea and hardtack, eked out with a few raisins. On this food, which would not support a man in civilization, the conquest of the peak was accomplished; but they were all reduced to skin and bones when they reached the lowlands once more.

A small tent supported by one jointed pole was the only shelter. It was made of green cloth with the bottom sewed in, and it weighed complete about twelve pounds. Snowshoes or ice axes were used as pegs to fasten the corners.

The climbing equipment consisted of the regulation Swiss ice axes and rope, augmented by clothes suited to the Arctic environment. The party suffered more from the cold than from any other cause. During the longest days of the year, at a time when it was almost as light as day throughout the twenty-four hours, the temperature was seldom above zero, and on the summit of the mountain, with a wind of sixty miles an hour, the party were subjected to a temperature of twenty degrees below zero. At an altitude of 20,000 feet, however, a temperature of twenty below zero is far more dangerous than one of sixty degrees below would be close to the line of the sea. In fact, the climbers found that it was impossible to sit down for more than an instant without freezing.

As the route discovered by the Parker-Browne party necessitates 18,000 feet of snow and ice climbing, the conquest of the great peak was the most difficult ascent yet accomplished.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC

PHOTOGRAPH BY MERL LAVOY

YAKUTAT BAY, ALASKA

YAKUTAT BAY is almost the only harbor between Southeastern Alaska and Prince William Sound, a distance of 350 miles of rugged coast. Its waters are protected by the headland of Cape St. Elias, and Mount St. Elias (18,000 feet), for many years supposed to be the highest peak in Alaska, stands against the northern horizon. Salmon canning is the principal industry, and steamers land at the dock where the silver fish are being prepared for their long journey to every part of the globe.

The fish are handled almost entirely by machinery after being taken from the nets. A machine called the "iron chink" cuts the fish into pieces, by machines they are conveyed to the cooking vats, and in an incredibly short time a fresh, sea-run salmon becomes an article of commerce. Indians, Chinese, and Japanese furnish the labor.

The Indians all belong to the Yakutat tribe. They are canoe Indians, at home on the sea, and seldom venture far inland, as the strip of ice-bound mountains that parallels the coast renders extended inland voyages impossible.

In the memory of man the glacier at the head of Yakutat Bay has receded a long distance; but little or nothing is known as yet concerning the glaciers farther north or south.

The level land below the snow is well timbered, and during the summer a luxuriant growth of bushes, plants and grasses covers the earth. Vegetables grow without undue care, and by draining the swamps and lagoons large tracts of rich land would be reclaimed. Bird life is plentiful during the seasons of migration, and large numbers of wild fowl nest in the vicinity. Mountain goats are found in the foothills of the Coast Range, and the great Alaska brown bears wander everywhere. Salmon forms their principal food, and trails worn deep into the earth by the big beasts follow the banks of the salmon rivers. A small, rare variety of bear is also found in the neighborhood of Yakutat. It is known as the blue or glacier bear, and somewhat resembles the common black-bear. Gold has been found on the sea beaches, and there is good reason to expect the discovery of valuable minerals in the mountains of the Coast Range. While the future of this part of Alaska may not be so promising as others, it is a healthful land, and can support a much larger population than it does at present.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.

PHOTOGRAPH COPYRIGHT, 1910, BY MERL LAVOY

MOUNT McKINLEY, ALASKA

THE first authentic mention of Mt. McKinley was made by George Vancouver, one of Captain Cook's lieutenants. He explored the head of Cook Inlet, 150 miles from the mountain, and he spoke of it and Mount Forakan (a 17,000-foot mountain that stands close to Mt. McKinley) as "huge snow-capped mountains covered with snow and ice, and apparently separated from each other." The Russians who came to Cook Inlet in 1780 also knew the mountain. They called it Bolshaia or "big mountain." To the Indians the mountain had always been holy ground. They peopled its ice fields and buttresses with devils and hobgoblins, and would not venture close to it. The Indians of the seacoast called the mountain Traleika; the Susitnas farther inland called it Doleika; while the Kantishmas who lived on the northern foothills spoke of the mountain as Tenally. These three names, as well as the Russian name, signified the same thing, "the big mountain."

Until 1908 no definite description of the peak had reached the outside world. In that year two young men, Dicky and Monks by name, were prospecting for gold in the Susitna Valley. In their wanderings they reached a point forty miles from the mountain. On their return to civilization Dicky wrote an account of the peak for the newspapers, and gave it the name of McKinley. The account came before the public at the psychological moment. The name stuck, and Americans found that they possessed the highest peak on the continent.

Then men began to long to climb the great peak. The first to make an attempt was Judge James Wickersham. His trial was made from the north and ended in failure. An expedition led by Dr. Cook followed, and it ended also in failure. In 1910 Dr. Cook made a second attempt from the south. Belmore Browne, the author of the article in The Mentor, and Professor Herschel C. Parker, joined the venture. After the defeated party had returned to the sea-coast Dr. Cook returned with two companions in a motor-boat, and after a short absence stated that he had climbed the mountain. His claim has not been generally credited.

In the following year a party of Alaskans attempted to climb the mountain, and on their return claimed to have done it. Much discussion took place in the public press, and the well known physical shortcomings of at least one of the party rendered their claims doubtful.

In 1912 Belmore Browne and Professor Parker organized their third and last expedition. Forcing a way through the Alaska Range with dog teams in the winter, the party made a base camp on the northeast face of the mountain. Leaving Arthur Aten to guard the camp, the party, consisting of Belmore Browne, Professor Parker, and Merl LaVoy, forced their way along a glacier that led to the northeast ridge. Following the ridge upward they eventually reached the basin between the two peaks of the mountain and established a camp at 17,000 feet. From this point upward the climbing was easy, and the party reached the "horseshoe ridge" that forms the summit. The ridge is almost level, and they were within five minutes' walk of the highest part when a blizzard drove them back.

A second attempt two days later brought the party to 19,500 feet, within an easy walk of the summit, when a second storm drove them back, and the lack of food forced them to retreat. Thus the irony of fate prevented their standing on the highest point of the mountain they had tried so long to scale; but the conquest of the peak was theirs, as they had overcome all difficulties, and discovered the only possible route to the summit, when the blizzard stopped them.

In 1913 Archdeacon Stuck of Alaska, one of the best known travelers in the North, followed the route taken by the Parker-Browne party, and succeeded in completing the last few feet of the ascent.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 2, No. 20, SERIAL No. 72
COPYRIGHT, 1914, BY THE MENTOR ASSOCIATION, INC.